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THE REVIEW OF ACADEMIC LIFE

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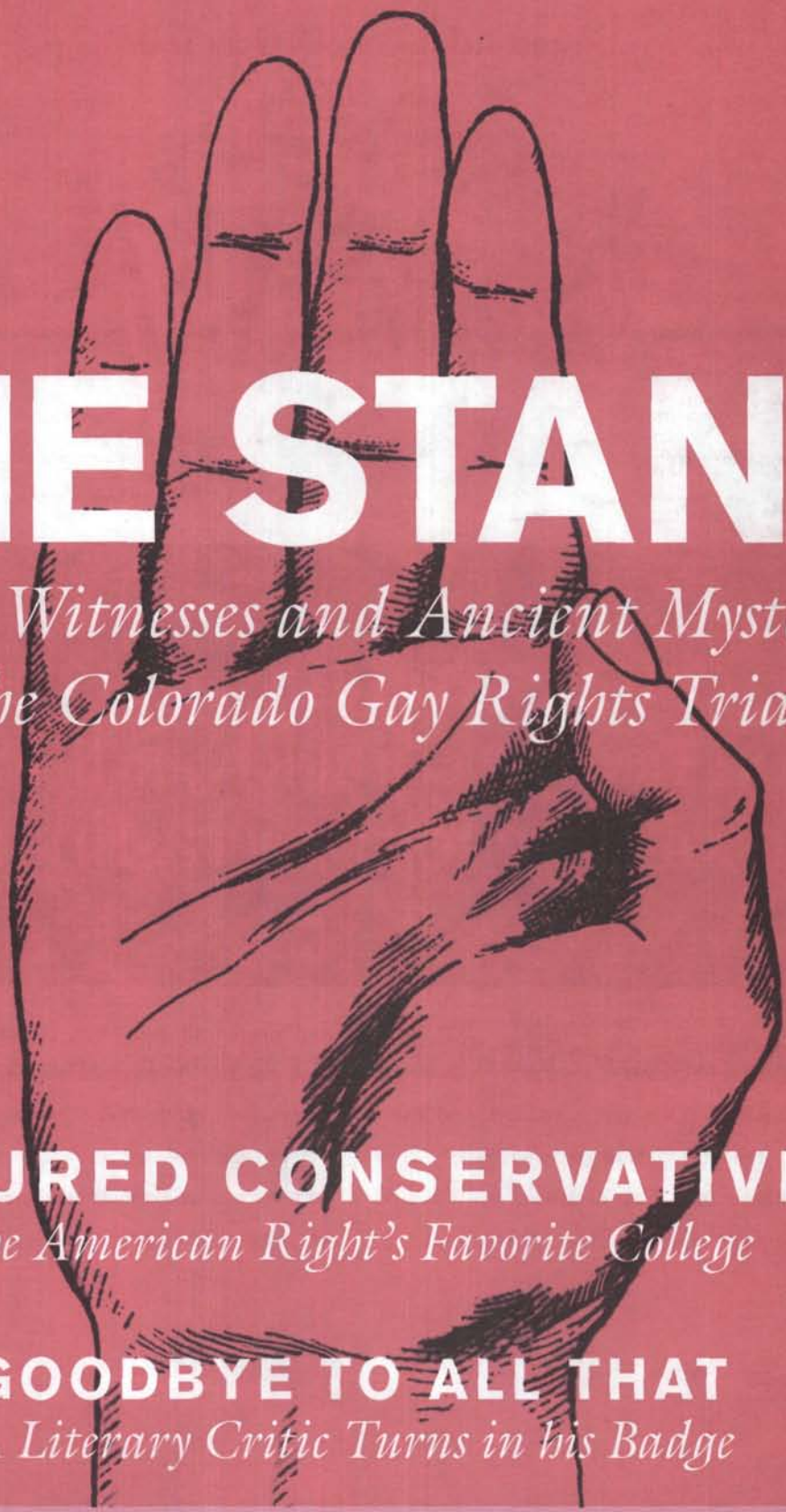

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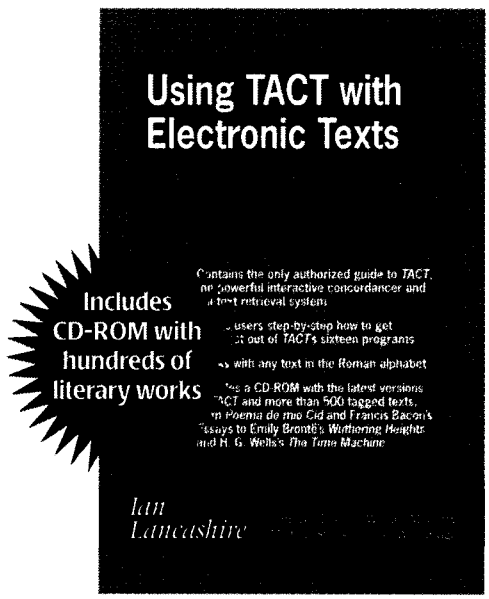
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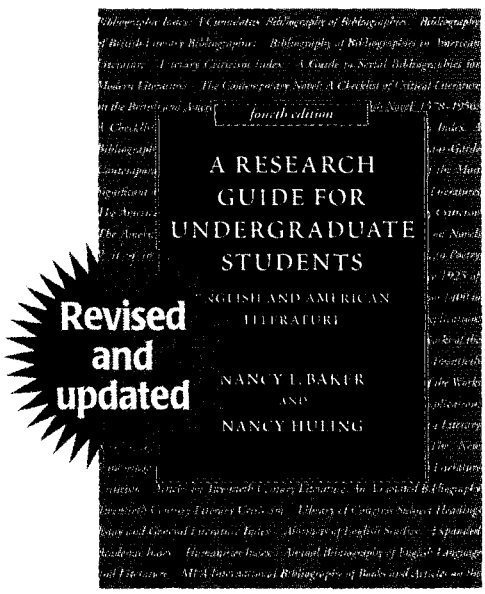
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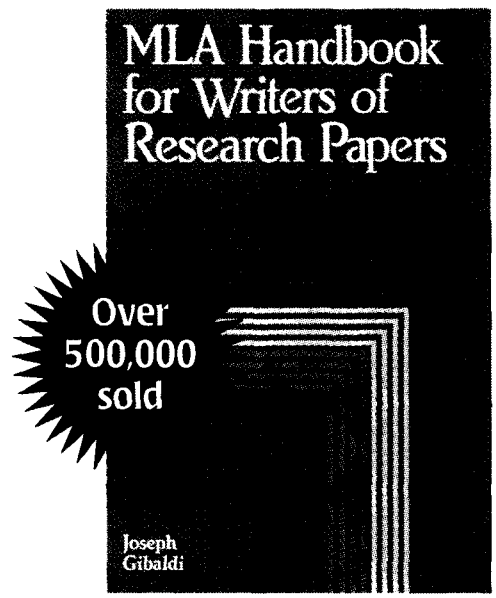

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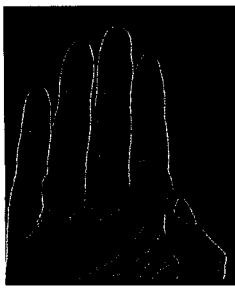

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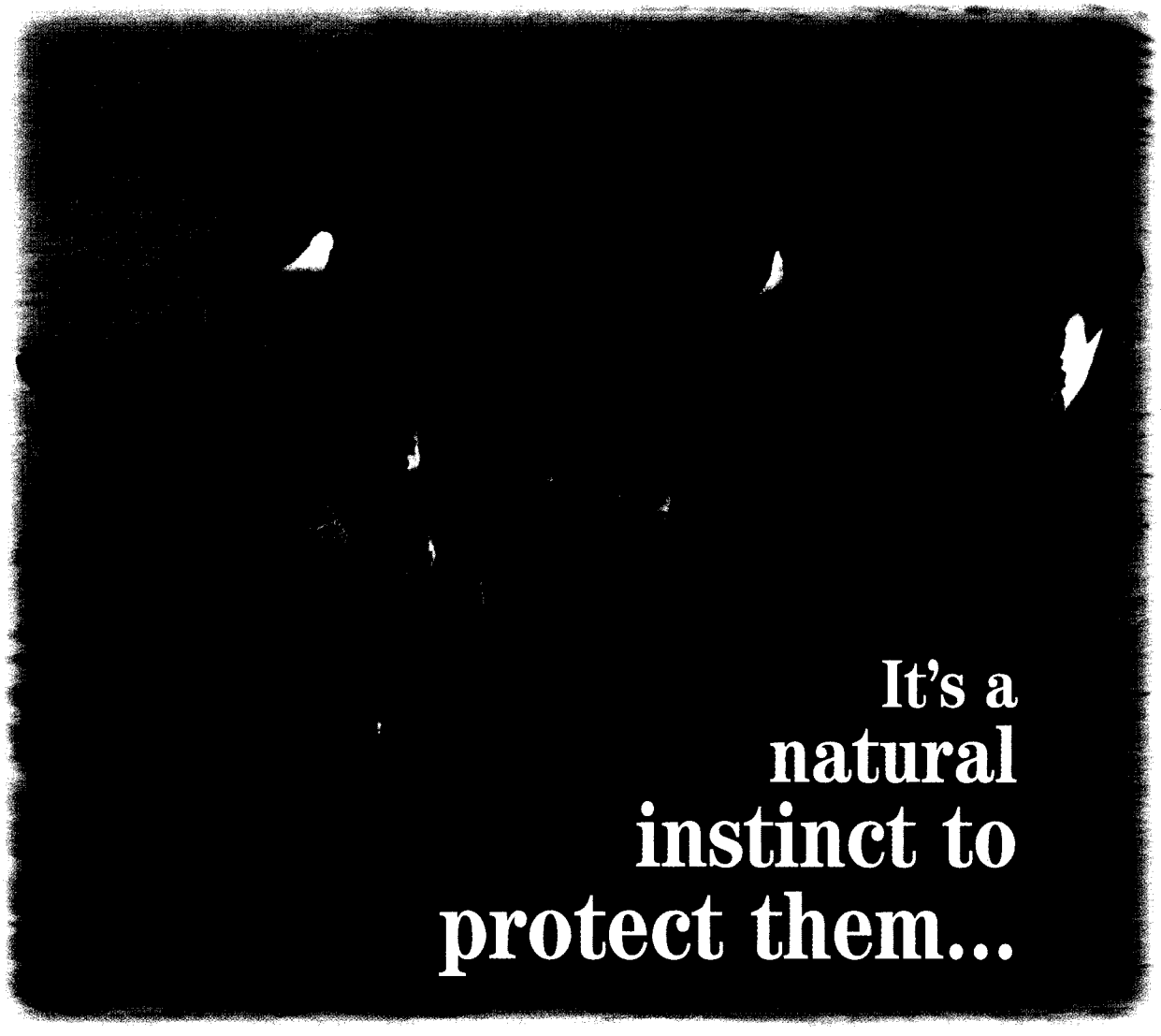

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LETTERS TO THE EDITOR

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CHAIN-SAW MASSACRE

Lingua Franca's July/August cover story ["Sinister Designs," by Warren St. John] manages to achieve tabloid sensationalism coupled with unalloyed bias and gross distortion. To call it a hatchet job is to give it more credit than it deserves; a Texas chain-saw massacre is more apt. To single out all the errors of fact and interpretation about the Savannah College of Art and Design in the article would require a treatise nearly as long as the original.

Beginning with a reference to Professor Juan Bertotto's grisly suicide, an act without any link whatsoever to SCAD's situation, your reporter sets a tone of the lurid and gothic that overwhelms the humdrum actuality of ordinary events as they transpired. The Rowans weren't "seen only in glimpses," as anyone who worked at SCAD could attest, but were leaders of a hands-on management team that oversaw the daily running of a large and complex institution. There was nothing "mysterious" about them, save for their determination to succeed, which generated envy. This stimulated the outlandish rumors of connections to Queen Elizabeth, the Mob, the Medellín cartel, and, for all I know, Elvis and UFO sightings. The human mind sometimes provides fertile ground for fantasizing.

A series of tragic and unconnected deaths—which are an actuarial inevitability among a cohort of the size in question—provides a dramatic backdrop to your writer's story, but has absolutely nothing to do with SCAD. Some facts do exist: a bomb did go off outside the president's office; explosive devices badly damaged the site of graduation ceremonies on the eve of that event, forcing their cancellation. (These bombs and others were set by students who later served time in prison.) Moreover, SCAD's business affiliations with lending institutions, accreditors, and professional organizations were jeopardized by individuals in constant communication with one another, and caught on tape *coordinating* further efforts to harm SCAD. If "conspiracy" isn't the proper term for this, then no such term exists in the English language.

Your writer indicates that pursuing "litigation" is downright un-American, whereas concerted attempts to sabotage bank loans through an "old-boy network" by falsely alleging accreditation violations with the College Art Association, (through which SCAD recruits faculty), is all quite aboveboard. It was four *students,* after all, who initiated legal action in this dispute with their "slander and defamation" suit against SCAD.

Much to your writer's indignation, such lawsuits breed countersuits, which presuppose acquiring information, i.e., gathering evidence by teams of lawyers and investigators. The tone of St. John's piece implies that this is simply appalling. (Not nearly as offensive, it would seem, as SCAD's legal adversaries' misuse of RICO laws in a civil suit when these laws were expressly designed for purposes of criminal prosecution.)

Perhaps the ever-prescient Leonard Minsky (one half of the lofty-sounding National Coalition for Colleges and Universities in the Public Interest) said it best: "This was a confrontation of...education in the Nineties and the...Sixties." Just so. Those bent on turning back the clock thirty years learned a valuable (and expensive) history lesson: Campuses are places for learning, not for overthrowing administrations. The Savannah College of Art and Design is not Berkeley circa 1964, or Columbia circa 1968, or Kent State circa 1970. For that, current faculty, staff, and students can only be grateful to a gutsy administration that turned the tide on two-bit terrorists nostalgic for a bygone era of educational anarchy which once brandished the banner of "student power."

LLOYD B. LEWIS, PROFESSOR OF AMERICAN STUDIES, SAVANNAH COLLEGE OF ART AND DESIGN

GLOBAL CONFLICTS

The readers of Jacob Heilbrunn's article "The News from Everywhere" [*LF,* May/June] will be misinformed about the international program of the American Council of Learned Societies and the Social Science Research Council.

Heilbrunn writes that "the custodians of area studies are discarding the trump card they have successfully played in the past—their detailed linguistic and cultural knowledge of specific regions and peoples." But the new ACLS/SSRC program, funded by the Ford and Mellon foundations, repeatedly stresses area-based knowledge, which, as the program statement notes, "necessarily involves understanding the histories, value systems, and languages of specific cultures."

Heilbrunn writes that the "easy assumption of the foundation mandarins that the world is inexorably becoming interdependent does not necessarily hold water...global capital flows have done little to reconcile the Tutsis and the Hutus." Here's the ACLS/SSRC statement: Globalization "is not homogenization. It differentiates, producing winners and losers, the helped and the hurt. And the way in which these winners and losers respond to new opportunities and fresh defeats is no less conditioned by their histories and values than it was in times past."

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FieldNotes

THE SORCERER'S APPRENTICES

AS INSTITUTIONS OF HIGHER learning go, Disney University is still a fairly unknown quantity. You won't see the job success of its Ph.D.'s charted in the back of this magazine; you won't see its logo adorning cars' back windshields; and you won't see its teaching assistants walking the picket lines. But though the school—which uses Orlando's Magic Kingdom as its classroom—has little in common with most groves of academe, don't be surprised if someone in your department suddenly bursts out, "I'm going to Disney World!"

True, cultural studies professors have logged enough pilgrimages to the Magic Kingdom to fill a few Routledge catalogs with their findings. But attendees of Disney University aren't going to Florida for a Lacanian unpacking of Snow White's relationship with the Seven Dwarves or a postcolonial intervention in "It's a Small World." Rather, they want to see how they might translate Disney's venerable "edutainment" techniques into their classroom.

How is it that a company dedicated to providing short-term pleasure via "imagineered" spectacles came to be viewed as a center of educational expertise? Originally formed in the Fifties, Disney University began as a training program for new employees. (Courses include "Disney Traditions," a day-and-a-half seminar taught by cheerful theme-park "cast members.") In the early Eighties, the university expanded by offering "Professional Development Programs"—seminars geared toward middle managers from the outside world curious to sample the "magical pixie dust" guiding the company's success. A further, more recent, innovation is the "Educator Program," designed for teachers and administrators "at all levels of the school system." Already, the Educator Program has serviced over 26,000 professors, administrators, and various educational hangers-on.

Attendees of Disney University can learn how to translate the company's venerable "edutainment" techniques into the classroom.

Course offerings range from "Captivating Your Audience: Mastering the Fine Art of Delivery" to "Creating Motivational Environments" to "Marketing Positive Images About Your Schools." (This fall, the Educator Program will be absorbed into the curriculum of the new Celebration Teaching Academy, developed and accredited by Stetson University and located in Celebration Village, Disney's planned "small town" community.)

Jim Cunningham, an administrator at Disney University, says targeting educators was a natural move. "Education has always been a major issue for Disney. We said, 'We can't leave that segment of the population out. Let's look at the educators and see what we can do for them.'" That meant retooling the business management seminars from a pedagogical point of view. Despite the overhaul, Cunningham says, "the philosophies are basically the same."

Paula Hill, director of the Business Leadership Center at Southern Methodist University in Dallas, was one college administrator whose eye was caught by the Disney offerings. Her three days in Florida were steeped in Disneyfied leadership secrets, which, she says, included "magic moments and tragic moments," "sparks," and "going into MGM Studios and seeing how creative

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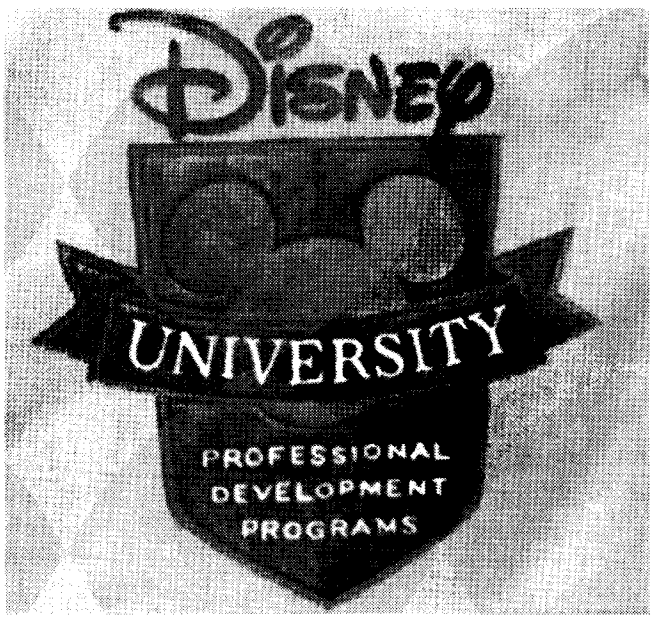
teamwork goes into making a cartoon."

Despite its apparent novelty, the Disney University curriculum resembles, in its vocabulary ("benchmarking," "excellence") and general approach, such popular management strategies as Total Quality Management (TQM), which stress teamwork and a near-religious zeal toward "satisfying the customer." But what does this kind of buzzword bombardment have to do with education? Disney's Cunningham contends business and education revolve around a shared goal: quality service. "Everything today is 10 percent product and 90 percent service," he says. "It doesn't make any difference what you're talking about, widgets or theme parks or college campuses." One of the program's main strengths, he emphasizes, is that it improves an educator's communication skills, adding that an adage of Disney managers is that the ability to sell an idea is more important than the idea itself. "It really is kind of an acting class," he says. According to Cunningham, the exploding number of choices in the education market forces today's professors to either perform or perish: "How you market your classroom 'product' to your consuming public," he says, "has become essential."

Such notions, of course, violate some cherished academic ideals. In the early years of the century, economist Thorstein Veblen denounced "the injection of competitive business principles [into] academic policy" and charged that the "quest of learning" could not be carried on by the methods of "competitive business."

Modern-day administrators, however, seem to have little problem wedding corporate and academic cultures. In his book *On Q: Causing Quality in Higher Education* (Macmillan, 1992), consultant Daniel Seymour says universities should engage in some "creative swiping" and apply aspects of TQM to the university. His suggested reforms include holding "exit interviews" for graduating students, to help gauge their satisfaction; breaking down the barriers between academic departments, "which tend to represent the vested interests of faculty disciplines rather than the educational service delivered to their customers"; and giving students their grades more quickly than the usual six-week delay. According to a recent survey, 61 percent of major universities are either implementing or considering some form of TQM.

What's wrong with that? Says Roger Rollin, an emeritus professor of English at Clemson University, "It really shows a profound misunderstanding of higher education to think of students as customers." In his view, students "are neither consumers nor a product. You don't give consumers a grade, and you don't help to determine their career—that's not how a consumer-supplier relationship works." USC's Estela Mara Bensimon also challenges the academic appropriateness of TQM principles, one tenet of which is the notion that "quality means conformance" to a set of rigid requirements. Conformance, writes Bensimon in a recent article in *Harvard Educational Review,* means reducing variation; why, she asks, "would we go about reducing variation in teaching and learning?" Bensimon warns that TQM-style measures of "quality" and "excellence" are inappropriate to academic work.



Despite its apparent novelty, the Disney curriculum draws on popular management strategies such as Total Quality Management.

And how does Disney itself define quality? The company's notion of quality is enshrined, says Cunningham, in the "clean, friendly fun" that brings back repeat visitors to Walt Disney World at a rate of 64 percent. Customer satisfaction is achieved in part by a rigid conformance to requirements (exemplified by the legendary Disney employee dress code) and by not revealing the real work that goes on "backstage." Sounds good. But the hope of some educators that Disney-style edutainment will ease the strain of budget cuts—or empower students lacking basic skills—may be nothing but a fantasia.

TOM VANDERBILT

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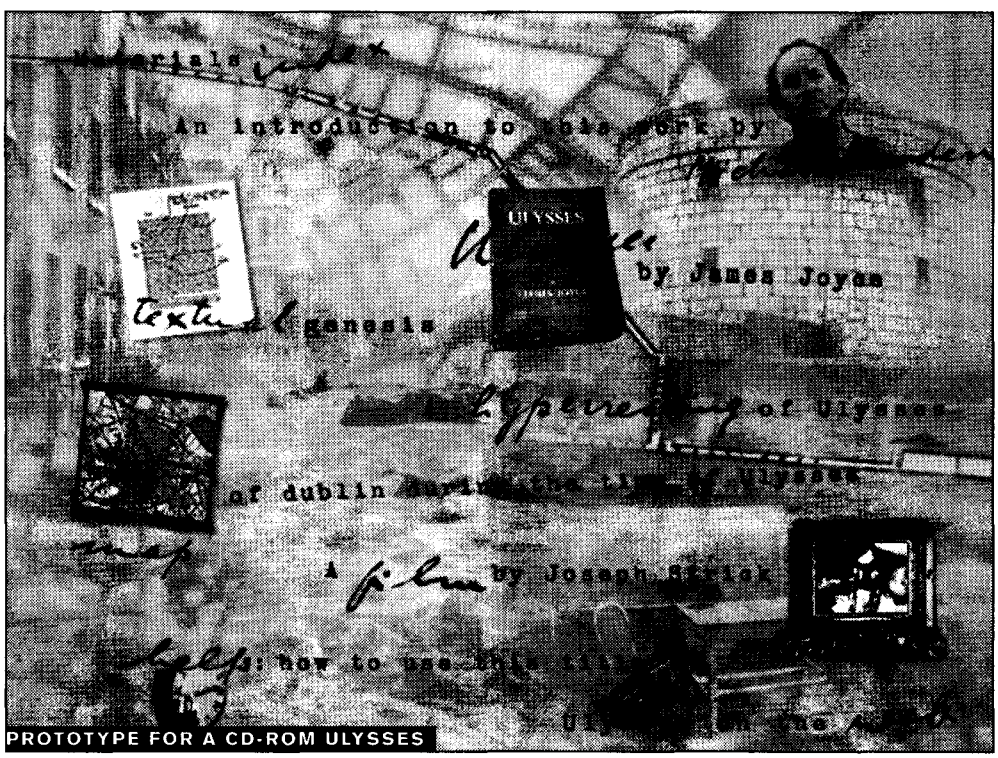
SCANNERS

TRULY SCHOLARLY CD-ROM projects are hard to find—and the few high-minded projects that do exist haven't exactly given *Myst* a run for its money: Rutgers University Press's prize-winning *Rebecca Project*, which scrutinizes Hitchcock's film using everything from archival screen tests to Lacanian critique, has sold just under 250 copies. With cash-strapped university presses having a hard time greenlighting monographs, pricey multimedia projects have become almost impossible to pitch.

To fill the void, the content-hungry Voyager software company recently teamed up with NYU's Interactive Telecommunications graduate program to create the first "Multimedia Bootcamp." The summer program, bankrolled by an anonymous foundation, brought together a small group of scholars for the opportunity to build slick prototypes of their dream projects. The idea: By generating smart-looking CD-ROM demos, scholars might hope to attract foundation funding—allowing university presses (not to mention Voyager) to simply distribute the products that result.

The Bootcamp organizers announced the program early this year on an Internet discussion list devoted to multimedia. Within days, they received 166 proposals from scholars; eight were chosen. Three of the proposals were for literary projects—multimedia versions of Dante's *Divine Comedy*, Joyce's *Ulysses*, even Zola's *Germinal*. Ranging further afield, a tour of basic chemistry and a history of the automobile were also accepted. In keeping with Voyager's Leftist politics (they published the radical-history disc *Who Built America?*), Margaret Morton's photographic study of the homeless won a spot, as did a multimedia "biography" of Frantz Fanon.



PROTOTYPE FOR A CD-ROM ULYSSES

> "Everyone was concerned that their work not look like a computer game," said one Bootcamp participant.

The Bootcamp turned out to be a pretty grueling six weeks—though hardly a *Full Metal Jacket* kind of experience. The scholars teamed up with NYU graduate students, who worked as "producers." (In an unusually democratic move, professors and students received the same $5,000 stipend.) The program provided a daily lunch, at which participants commiserated over crashes and discussed design ideas; once a week, digerati from Manhattan's Silicon Alley showed up to offer support and advice. But pumping out a prototype in six weeks, no matter how good the caterer is, proves to be "mind-numbing," says Joyce scholar Michael Groden. "After a while," he laughs, "you just enter a trance state: *Scan, scan, scan.*" Jokes Drexel chemist Sally Solomon: "At times, I felt like I was no longer a professor; I was a content-provider."

If nothing else, the work required patience. For one thing, multimedia authoring programs are "heavily geared toward images and sound, not text," says Groden; scholarly projects can therefore be far more difficult to assemble than whiz-bang commercial products. Properly annotating six pages of the "Nausicäa" section in *Ulysses* took him a full six weeks. (The University of Western Ontario scholar, in proper hypertext fashion, is moving through the text nonlinearly.) Even assuming a steep learning curve, a list of just a few of Groden's planned links inspires vertigo: footnotes from the Gabler edition of *Ulysses*; highlights from Richard Ellman's Joyce biography; scanned images of advertisements and pop-culture ephemera; a minutely detailed map of the streets of Dublin. But Groden says he isn't daunted: "This is incredibly satisfying work."

Gung ho as they were, some of the scholars carried suspicions about the NYU students puffing their projects

COURTESY MICHAEL GRODEN

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with electronic frippery and design clutter. As one professor put it, "Everyone was concerned that their work not look like a computer game." But it wasn't long before most of the campers underwent a conversion experience—even the most curmudgeonly types loosened up and started grabbing microphones to perform audio narrations. "I learned to embrace a certain comfortable aestheticism," says Princeton's Bob Hollander. The Dante scholar even allowed film footage of one of his lectures to be digitally manipulated; by the time Photoshop had worked its magic, the professor appeared on-screen looking part scholar, part cyborg. "I think I may have to cut that part," he says with a laugh.

Some of the scholars' best ideas may ultimately end up in Hard-Drive Heaven.

Most daring was Margaret Morton's project, a photographic ethnography of homeless people living together in an abandoned Manhattan train tunnel. The Cooper Union art professor and her design team adopted a disturbingly Nintendo-like interface: The user "walks" through the tunnel using a mouse, shining a computerized flashlight into the darkness. One might recoil at the concept, but Morton says that's precisely the point. "My work is about leading people into places they normally wouldn't go," she says, "so it's actually useful...to instill that sense of discomfort."

At times, however, the student producers went a bit *too* far. Chemistry professor Solomon became frustrated after her designers insisted on animating a periodic table that, when finished, skittered dementedly around the screen. "It made no sense," she says, "but for some reason it seemed boring to my producers to keep things still. There was a basic distrust of chemistry."

Others feel differently. Morton, for example, says, "It was just one artist working with another. I guess I'm pretty comfortable working on something and not knowing how it's going to turn out."

Speaking of which, how many of these projects will actually see the light of day? Are the scholars all logged on with nowhere to go? The Multimedia Bootcamp sheltered its authors from many of the real-world burdens of developing a CD-ROM project, such as obtaining copyright permissions. Some of their best ideas may ultimately end up in Hard-Drive Heaven. But the scholars are optimistic—and the foundation types that showed up at a presentation in July were impressed. ("Nothing crashed!" exults Hollander.) At least one participant, Michigan's Dorothy Buchanan, is determined to finish her project, funding or no. Her hypertext *Germinal* has been accepted by the school's French department—as a dissertation.

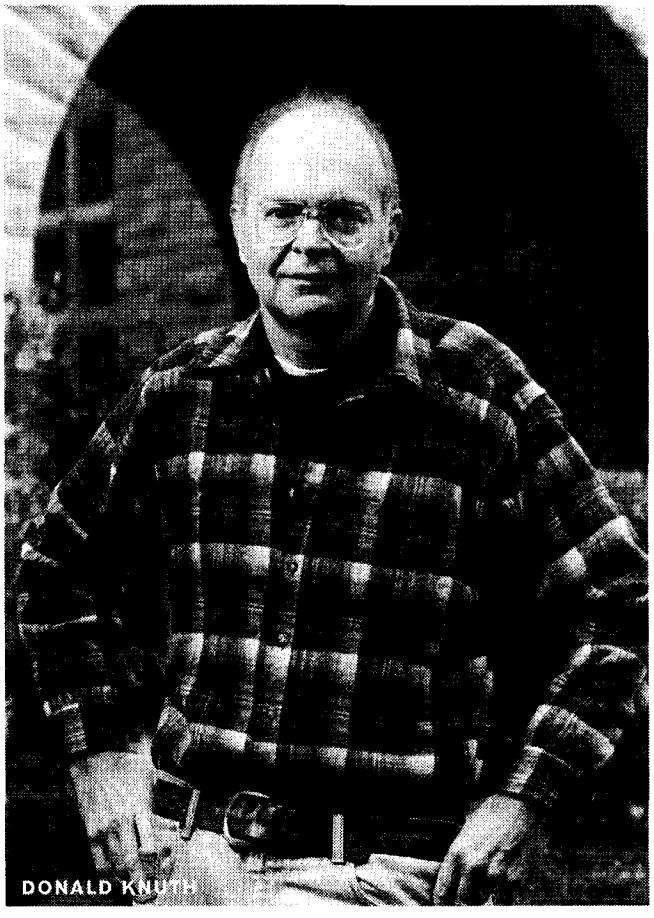
DANIEL ZALEWSKI

THE SOUL OF A NEW MACHINE

DONALD KNUTH DOESN'T DO e-mail—but don't call him a Luddite. The man *Byte* magazine says is one of the "Twenty Most Influential People" in microcomputing history just doesn't have the time to waste. "E-mail is a wonderful thing for people whose role in life is to be on top of things," he says. "My role is to be on the bottom."

The Stanford computer scientist is currently "living like a hermit," struggling to finish the final volumes of his classic reference work, *The Art of Computer Programming*. Though the series was first begun in 1962, Knuth doesn't plan to complete it before 2009. The computer world, meanwhile, is impatient: The first three volumes have already become so influential in hackerdom that one programmer says, "Reaching for your 'knuth' is now as routine as reaching for your thermos."

Why has Knuth's magnum opus taken so long? For the past twenty years, he's devoted his energies to *doing* programming instead of just writing about it—a project which has



DONALD KNUTH

COURTESY DONALD KNUTH

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Knuth, computer science's greatest Romantic, has never believed there's any difference between an aesthetic and a practical gain.

helped turn computer coding into something akin to a literary art. His accomplishments garnered Knuth this year's $460,000 Kyoto Prize in Creative Arts and Moral Sciences; he thus joins a distinguished list of thirty-seven that includes W.V. Quine, Sir Karl Popper, and Akira Kurosawa.

It all started in the Sixties when Knuth wrote a software program called TeX. Almost immediately, the program brokered a quiet revolution in scholarly communication. Before, mathematicians, scientists, philosophers, and economists had to scrawl their technical examples in longhand when they submitted their manuscripts for publication. With TeX (pronounced "tek," which hasn't prevented one enthusiast from publishing *The Joy of TeX)*, scholars could use their computers to establish exactly how their papers should look when printed, fancy formulas and all—and then submit their manuscripts on a computer diskette. Over 90 percent of mathematics and physics books are now TeX-produced.

A few years after the appearance of TeX, a colleague asked Knuth to publish his work as a model of a big, suc-

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A former professor, Jeffrey M. Duban received his Ph.D. in Classical Philology from Johns Hopkins in 1975.

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cessful computer program. The professor was mortified at the prospect. His beloved TeX carried out its required tasks with all the elegance in the world, but its code—the programmer's instructions to the machine—resembled the cyber equivalent of bubble gum and baling wire. So Knuth designed a programming system called WEB, which allows the programmer to embed a prose "essay" inside a program's code to explain to people exactly what the computer is doing at each step along the way. (Think, roughly, of the "help" balloons that can be called up to explain features of the Macintosh.)

Thus "literate programming" was born. Soon Knuth was urging his peers, "When you write a program, think of it primarily as a work of literature. You're trying to write something that human beings are going to read. Don't think of it primarily as something a computer is going to follow." The gains aren't just aesthetic, though: Programs written with WEB run better, many are convinced, because programmers now must articulate how their programs work—and are shamed out of using an ad hoc approach to code design. With the emerging popularity of the World Wide Web, the aesthetic dimensions of the programmer's craft are ever more publicly apparent; if computer experts' slips aren't showing, Don Knuth deserves some of the credit.

But then Knuth, computer science's greatest Romantic, has never believed there's any difference between an aesthetic and a practical gain. This is a man who built an eight-foot-high pipe organ from scratch in his Palo Alto home; who has engaged on a quixotic quest to find the *full* names, not just the initials, of every author he has cited in every one of his books; and who counts as his proudest professional accomplishment a 1979 mathematics conference he organized in the Uzbek birthplace of al-Khwârizmî, the ninth-century pioneer of algebra whose name survives in the word "algorithm." He is also the author of an idiosyncratic work of Bible criticism, which subjects chapter 3, verse 16 of each book of the Bible to close analysis. And he's long provided computer science students around the world with pin money for spotting errors in his programs, at $2.56 per bug.

"I think aesthetics are a key to all changes in technology," says the computer engineer, challenging the presuppositions of today's neo-Luddites. When Knuth wrote a program that allows users to custom-design their own typefaces, he argued that his creation—Metafont—wouldn't "put today's type designers out of work." On the contrary, he says, "it will tend to make them heroes and heroines," as more and more people come to appreciate their skills in the tricky business of striking apt aesthetic balances.

Take that, King Ludd.

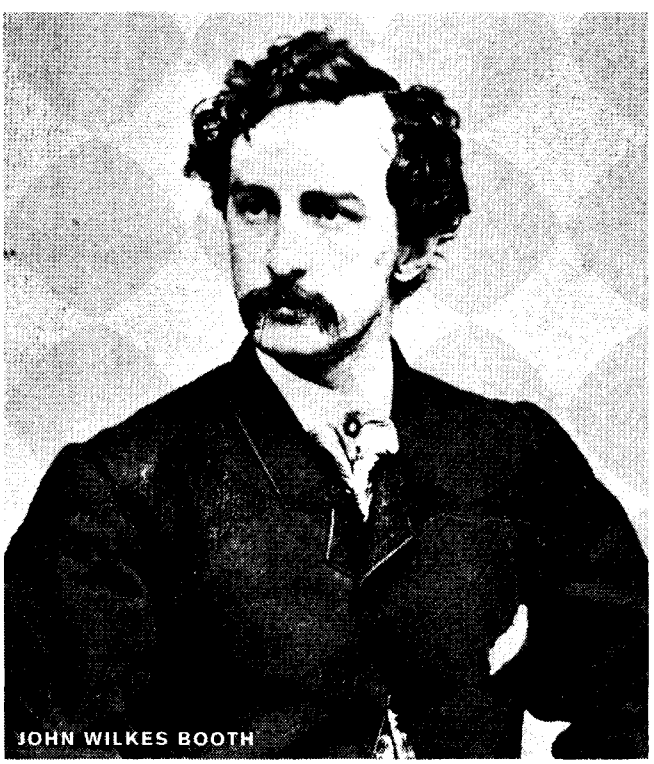
RICK PERLSTEIN

DIG IT

THIS PAST JUNE THE Maryland Court of Special Appeals turned down an effort to have John Wilkes Booth removed from his grave. The decision is not likely to erase a century-old legend surrounding Lincoln's assassin, but it did send a strong message to the burgeoning celebrity-exhumation industry: Get some real evidence or get lost.

Booth's remains are currently interred in a family plot at Baltimore's Green Mount Cemetery. When cemetery officials objected to plans to dig up the body for scientific tests, two of Booth's descendants sued, claiming that exhumation would be the only way to prove their theory that Booth actually outlived the Reconstruction.

So how did the assassin's corpse become fodder for yet another conspiracy theory? Here's the conventional story: After Booth shot Lincoln at Ford's Theatre, he escaped from Washington and rode south. Twelve days later, federal marshals surprised him at the Virginia farm of Richard Garrett. The troops set fire to the tobacco barn where Booth was hiding, to drive him out; amid the smoke and confusion, a soldier fatally shot



JOHN WILKES BOOTH

Booth in the neck. The troops pulled his body from the building and medics performed an autopsy aboard the warship *Montauk*. The corpse was then buried. End of story, right?

Not according to the two

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FROM THE SPINE OF JOHN WILKES BOOTH

Booth relatives—and a group of conspiracy buffs who approached them with the exhumation idea several years ago. They believe a Confederate sympathizer named Franklin Roby was the man shot in the barn, leaving Booth to escape to the Southwest, where he lived until 1903 under the aliases of John St. Helen and David E. George. When he died, having taken his own life, a Tennessee lawyer named Finnis Langdon Bates mummified the corpse and exhibited it at carnivals as "The Body of John Wilkes Booth." Supporters of this theory claim that a massive cover-up, provoked by the government's embarrassment over shooting the wrong man, ensured that Roby would forever lie buried in Booth's grave.

Of course, there's just one problem: None of it is true. Booth's body was identified by at least twenty people after the confrontation at Garrett's barn. As for the escape story, it can be traced directly to the 1907 book *The Escape and Suicide of John Wilkes Booth*, by one Finnis Langdon Bates—the very man who showed off the mummy at carnivals. Bates's error-ridden book has all the trappings of a hoax; it certainly fits much better into the tradition of Old West "tall tales" than it does in the genres of history or reporting.

The decision sent a strong message to the burgeoning celebrity-exhumation industry: Get some real evidence or get lost.

Inside the Maryland courtroom, the Booth case soon became a scholarly clash. William Henchett, emeritus professor of history at San Diego State and author of *Lincoln Murder Conspiracies* (Illinois, 1983), took the cemetery's anti-exhumation side, arguing that it would be "beyond good common sense" to think that Booth escaped from Garrett's farm. Goucher College historian Jean Baker argued for the plaintiffs. "We need some

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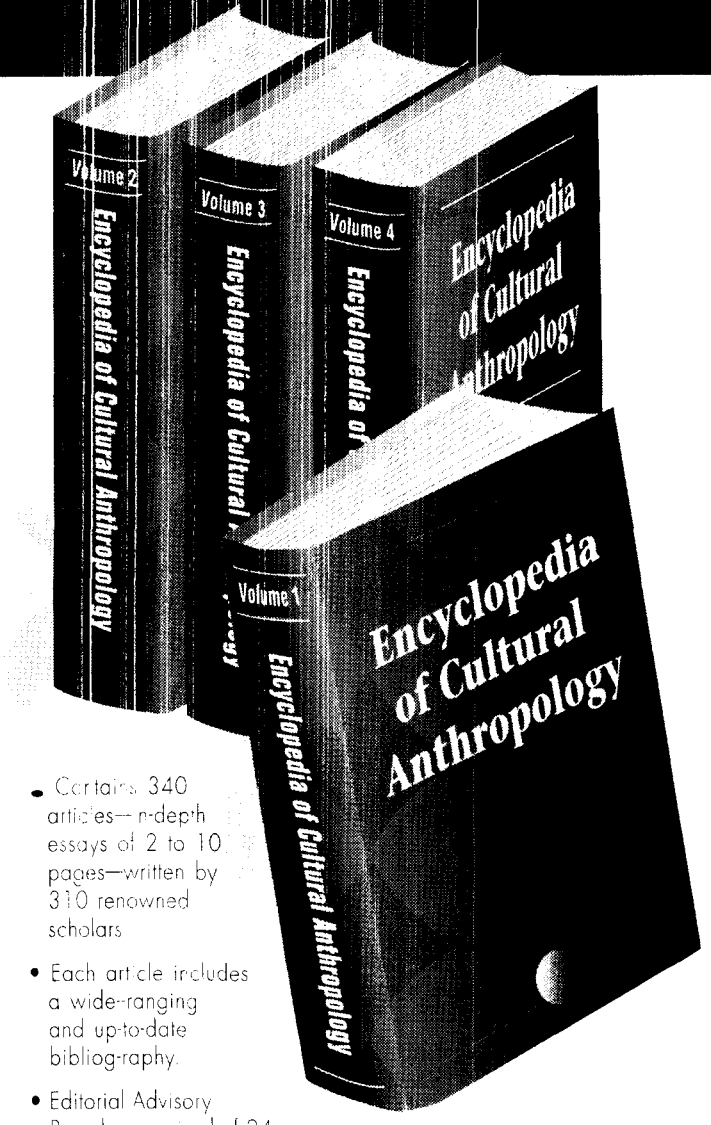

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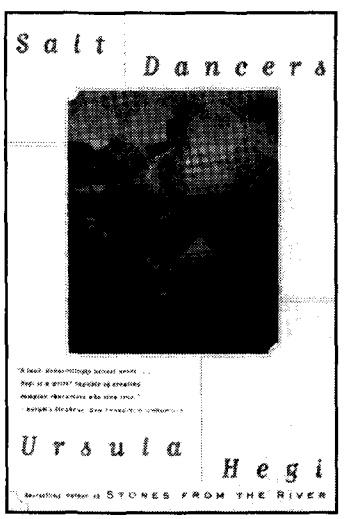

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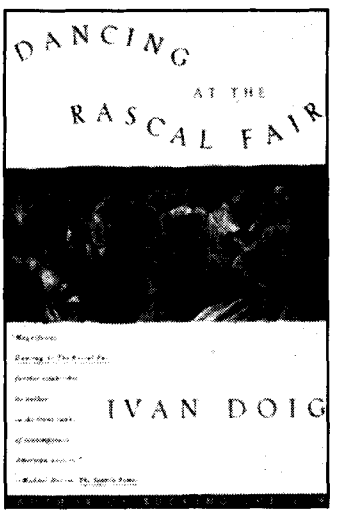

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public hearing to end all of this controversy," she told *Lingua Franca*. "We have all this technology, and the relatives wanted to do it. My idea was: 'Let's find out.'"

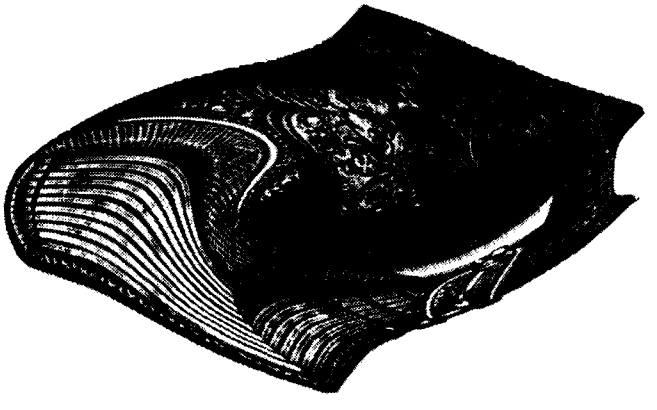
This jump from historical speculation to mortuary science isn't exactly new. Researchers dug up the body of Zachary Taylor in 1991 to test a theory that proslavery forces poisoned the president to keep him from vetoing the Compromise of 1850 (the examiners found that he did indeed die of natural causes). In 1981, JFK assassination buffs exhumed Lee Harvey Oswald to see if a Soviet double had been buried in his place (*nyet*). Other deceased figures—from Merriwether Lewis to Josef Mengele—have also been sought out by contemporary grave-diggers.

If nothing else, all this digging says something about how our faith in technology can outweigh our trust in history. When experiments performed on a water-damaged corpse sitting in a 127-year-old plot are considered more reliable than the documentary record, historians may begin to wonder why they bother. And in Booth's particular case, where the identification process would have been unusually complex (lacking dental records, examiners hoped to superimpose the skull of the Greeen Mount corpse onto a photograph of Booth, comparing skull shape), the courts began to wonder as well.

So, for now, Booth's remains shall remain six feet under. But take heart—there is at least one part of the man which is available to the curious. The Mütter Medical Museum in Philadelphia displays a piece of tissue removed from Booth's spine during the autopsy. The tissue, stored in a jar of preservatives, is most likely in better condition than the corpse in Green Mount. As it happens, the other late "Booth" isn't quite so well preserved: Bates's carnival mummy hasn't been spotted since 1979.

JEFFERSON DECKER

OCCUPATIONAL HAZARD



FOR THE ACADEMIC, FEW pleasures prove more intense than the discovery of an unheralded manuscript in the bowels of a musty archive. According to a recent report in the British journal *The Lancet*, there may be a medical explanation for that peculiar scholarly rush: The fungi that grow on moldy books release tiny airborne spores that have the power to induce powerful hallucinations. Writes Dr. R.J. Hay, a dermatologist at Guy's Hospital in London: "It is not inconceivable that intoxication might follow inhalation of spores from suitable mould fungi in libraries."

The medical community started investigating the pharmaceutical properties of old books last year, after the *Journal of Epidemiology* published the alarmingly titled report "Are Public Library Books Contaminated by Bacteria?" (The answer was yes, but in amounts too small to worry about.) The journal quickly followed up with another article—"Bacteria, no! Fungi, yes!"—which suggested that fungi growing on damp, yellowed pages may release invisible "mycotoxins" into the air. In rats, the report noted, prolonged exposure to such toxins can cause damage to everything from bone marrow to the brain.

Will Special Collections departments soon force scholars to don a surgeon's mask?

So will Special Collections departments soon force scholars to don a surgeon's mask? Not quite. *The Lancet*'s Dr. Hay seems to regard the phenomenon with more amusement than concern: "To the gourmet fungus, as to the bibliophile, a well-stocked library is a feast of incomparable variety and flavour."

Hay's report suggests that there's little that can be done to stop the mycotoxin invasion (save a desperate turn to microfilm). But not to worry. The doctor seems positively drunk with enthusiasm about his discovery: "The risk that mycotoxins might cause permanent mental impairment among scholars and literati," he writes, "is balanced by another, more fanciful, possibility. Other classes of fungal metabolites have different pharmacological properties including the ability, in some cases, to cause hallucinations." In fact, he concludes, "The sniff of inspiration for many great literary figures may have been nothing more than a quick sniff of the bouquet of mouldy books."

D.Z.

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WE ASKED A STELLAR TICKET OF NINE SCHOLARS, JOURNALISTS, AND COMMENTATORS WHICH BOOKS MAKE THE MOST SENSE OF **AMERICAN CAMPAIGNS AND ELECTIONS.** HERE ARE THEIR VOTES.

David Broder, *Washington Post* columnist and co-author, with Haynes Johnson, of *The System: The American Way of Politics at the Breaking Point* (Little, Brown, 1996).

Broder, the dean of American political journalists, says to start with the classics: "My personal favorites are ***The Making of the President, 1960,*** by **Theodore White** (Simon & Schuster, 1984), and **Robert Penn Warren**'s novel ***All the King's Men*** (Harcourt Brace, 1983)." He finds the most valuable contribution in recent years to be a book by his *Washington Post* colleague **E.J. Dionne**, ***Why Americans Hate Politics*** (Simon & Schuster, 1992). "It certainly has the best title," he says. "But what makes the book really valuable is that E.J. takes seriously the most neglected element of politics—ideas—and does a brilliant job of tracing the evolution of liberal and conservative political thinking in the last five decades."

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Ronald Elving, political editor of *Congressional Quarterly* and the author of *Conflict and Compromise: How Congress Makes the Law* (Simon & Schuster, 1995).

Elving recommends the *Infinite Jest* of campaign chronicles. "It would be remarkable if **Richard B. Cramer,** in his chronicle of the 1988 presidential season, ***What It Takes: The Way to the White House*** (Random House, 1993), performed the feat of entering the world of one presidential contender. But he manages to do it with six: George Bush, Robert Dole, Michael Dukakis, Gary Hart, Richard Gephardt, and Joseph Biden. The book runs to more than a thousand pages, and at times the writing verges on stream of consciousness. But Cramer's empathetic grasp of the personalities, faithfulness to facts, and depth of detail combine to convince." Elving notes that Cramer even moved to Kansas for several months to research his section on this year's Republican presidential nominee; that section has recently been published as a separate book, ***Bob Dole*** (Vintage, 1995).

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James Fallows, editor of *U.S. News & World Report* and the author of *Breaking the News: How the Media Undermine American Democracy* (Pantheon, 1996).

Fallows also finds *What It Takes* to be unmatched in making sense of the current campaign season: "No other book more convincingly explains why real human beings—which is what Richard Cramer shows George Bush, Michael Dukakis, and even Bob Dole to be—would subject themselves to the torture of a presidential campaign." His favorite book this year? ***Fools for Scandal: How the Media Invented Whitewater,*** by **Gene Lyons** (Franklin Square Press). "Lyons, a long-time resident of Little Rock, is both funny and completely merciless about the schoolboy howlers the national press has committed in interpreting Arkansas events while making 'Whitewater' a part of our lives over the last four years. Like Cramer's book, this one leaves the reader marveling at the gap between what an election might ideally concern and what issues and obstacles the candidates actually confront."

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Larry J. Sabato, professor of government at the University of Virginia and the author of *Dirty Little Secrets: The Persistence of Corruption in American Politics* (Times Books, 1996) and *Feeding Frenzy: How Attack Journalism Has Transformed American Politics* (Free Press, 1993).

Sabato chooses ***Honest Graft: Big Money and the American Political Process,*** by **Brooks Jackson** (Farragut, 1990). "Most political books lose their currency pretty quickly," he observes. "This is one of the rare ones that has grown in importance after the moment for which it was written had passed. Jackson followed around former House Democratic majority Whip Tony Coelho of California as he collected gobs of campaign cash from every interest group under the sun. Coelho bragged to Jackson about his successes, and in the process, revealed just how rotten the system has become. Nearly every technique and problem Jackson uncovered has worsened in the years since *Honest Graft*'s publication; if we had paid more attention to Jackson's book at the time, perhaps that wouldn't be the case."

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Alan Brinkley, professor of history at Columbia University and the author of *The End of Reform: New Deal Liberalism in Recession and War* (Knopf, 1995).

Brinkley finds two books particularly valuable in understanding how American campaigns got to be the way they are today. One is **Gil Troy**'s ***See How They Ran: The Changing Role of the Presidential Candidate in American History*** (Free Press, 1991), which he describes as "a perceptive and beautifully written study of how presidential campaigning has moved from a 'republican' model, which considered any active effort to win the presidency undignified, to a 'democratic' model, which considers anyone not willing to campaign actively insufficiently committed." The other is **Michael McGerr,** ***The Decline of Popular Poli-***

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tics: The American North, 1865–1928 (Oxford, 1986), "a persuasive account of how the culture of politics of the nineteenth century—mass popular engagement with an elaborate set of rituals, where politics was a vital part of community life—gave way to the more detached and impersonal politics of the twentieth century."

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Kevin Phillips, political commentator and the author of eight books on American politics, including *The Emerging Republican Majority* (Anchor, 1970) and *Arrogant Capital: Washington, Wall Street, and the Frustration of American Politics* (Little, Brown, 1994).

Ever the acerbic populist, Phillips says, "I don't recommend most of the books about current American politics any more than I recommend current American politics. But I can heartily recommend ***The World Turned Right Side Up,*** by **Godfrey Hodgson** (Basic, 1996). Hodgson is an English journalist who has spent enough time watching American politics to get it pretty well right, yet also keeps distance enough to have no compunctions about telling a fundamental truth: After four decades of conservatives pulling themselves together to gain congressional control, Republican leaders let the anti-Clinton congressional victory of 1994 redefine their politics back into more or less the same business/financial/special interest dominance that had hindered them in the 1950s and 1960s."

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Wilson Carey McWilliams, professor of political science at Rutgers and the author of *The Politics of Disappointment: American Elections, 1976–94* (Chatham House, 1995).

"Recent elections certainly had no Joe McGuinness, whose book *The Selling of the President, 1968,* set the standard for outraged jeremiads against the American way of electioneering. But if my choices are more sober, they are no less useful for that. To make sense of the politics of money, the best book is probably ***Creative Campaigning: PACs and the Presidential Selection Process,*** by **Anthony Corrado** (Westview, 1992). To make sense out of the ideologies at stake in this year's contest, I'd go with **E.J. Dionne**'s ***They Only Look Dead: Why Progressives Will Dominate the Next Political Era*** (Simon & Schuster, 1996). Dionne argues that the present vulnerability of the Republican coalition offers progressives an opportunity to capture the 'anxious middle' of the electorate—*if* they free themselves from certain liberal shibboleths (like the emphasis on cultural as opposed to class issues)."

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Jennifer Hochschild, professor of politics and public affairs at Princeton's Woodrow Wilson School and the author of *Facing Up to the American Dream: Race, Class, and the Soul of the Nation* (Princeton, 1995).

"I've been teaching the brilliant book ***Issue Evolution: Race and the Transformation of American Politics,*** by **Edward Carmines** and **James Stimson** (Princeton, 1989), for many years now. The authors examine myriad aspects of the electoral process—party platforms, legislative and presidential agendas, party identification, campaign rhetoric—and find that, before 1964, you couldn't really distinguish American parties in terms of their racial politics. But the Johnson/Goldwater campaign was a revolutionary moment in an evolutionary process: now, with the invention of a racial conservativism that was distinct from racism, racial opinions could be expressed through policy preferences on issues like housing, education, and deficit spending. The authors thus confirm, in impeccable scholarly fashion, the journalistic conclusion of **Thomas** and **Mary Edsall**'s outstanding ***Chain Reaction: The Impact of Race, Rights, and Taxes on American Politics*** (Norton, 1991): that views about race must be the single dominant explanation of just about everything that's happened in national politics since the Sixties."

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Sean Wilentz, professor of history at Princeton, contributing editor of *The New Republic,* and co-author, with Paul E. Johnson, of *The Kingdom of Matthias: A Story of Sex and Salvation in Nineteenth Century America* (Oxford, 1994).

"Way back when," Wilentz says, "a lot of energy—and even, occasionally, literary talent—went into writing presidential campaign literature. For two illustrious examples, track down the young William Dean Howells's portrait of Abraham Lincoln (1860) and *The Life of Franklin Pierce* (Reprint Services, 1992), Nathaniel Hawthorne's 1852 biography of his college pal. Otherwise, aside from a few exceptional studies like C. Vann Woodward's 1951 work on the Compromise of 1877, *Reunion and Reaction,* the Presidentiad is best studied in terms of how The People make spectacles of themselves. For authoritative year-by-year coverage, see the essays in ***Running for President: The Candidates and their Images*** (Simon & Schuster, 1994), a beautifully illustrated, two-volume compendium edited by **Arthur Schlesinger, Jr.**, **Fred L. Israel**, and **David J. Frent.**" **R.P.**

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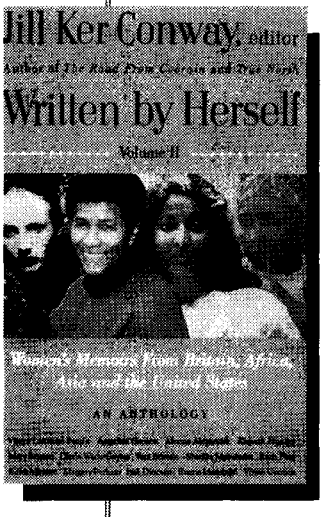

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Inside *Publishing*

CONTRA MURRAY AND HERRNSTEIN

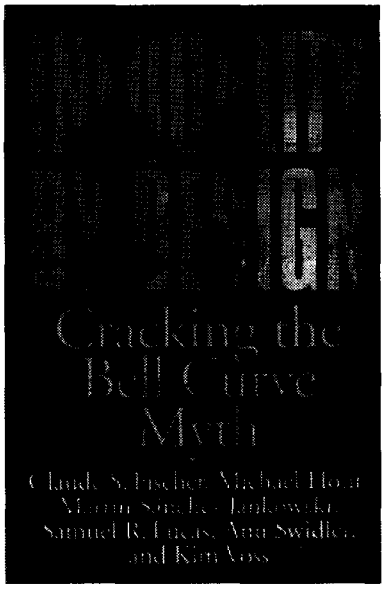
GIVEN AMERICA'S OBSESSION WITH THE color line, it was hardly surprising that most public discussion of Charles Murray and Richard Herrnstein's controversial bestseller *The Bell Curve* centered on that book's assertions about racial differences in IQ. But *The Bell Curve*'s treatment of race was really secondary to its broader conclusions about the importance of intelligence in determining where anyone, regardless of their background, ended up in life. Ultimately, what *The Bell Curve* said was that growing up poor is no longer a significant obstacle to success in America; if you want to get ahead, it's better to be smart than rich.

To a group of Berkeley sociologists that gathered to discuss *The Bell Curve,* this conclusion seemed both counterintuitive and empirically dubious. After initial discussions, the six academics—led by Claude S. Fischer—decided to produce a book that would contest Murray and Herrnstein's conclusions. The result, *Inequality by Design,* will be published by Princeton University Press in September. It's an ambitious work that takes the very same numbers used in *The Bell Curve* and employs them to demonstrate exactly what Murray (Herrnstein died in 1994) insists they cannot demonstrate: that the social environments in which people are raised shape their lives more than any native intelligence does.

In its unapologetic empiricism, *Inequality by Design* differs from other responses to *The Bell Curve*. No fewer than three collections of essays (*The Bell Curve Debate, The Bell Curve Wars,* and the recently published *Measured Lies)* have appeared in the last two years. These volumes, while offering critiques of *The Bell Curve*'s assumptions and its method, have been primarily polemical in nature. CUNY's Stanley Aronowitz justifies this approach: "[*The Bell Curve*] is not based on some scientific standard.... It is a trap, actually, to say, 'I will debate you fact for fact.'"

Yet that is precisely what the Berkeley sociologists have done with *Inequality by Design*. Fischer and his colleagues argue that one of *The Bell Curve*'s crucial statistical measures—SES (Socioeconomic Status)—is both flawed and incomplete. Murray and Herrnstein calculated SES by placing an equal weight on parental education, income, and occupation. The Berkeley school alters the relative weight of these variables and presents a broader definition of SES, one that combines information about an individual's home, school, and regional environment. This new, improved measure, they find, correlates just as strongly with poverty as IQ does. Add in years of education and information about school tracking, and socioeconomic status becomes a far better predictor of the likelihood that someone will end up poor than his or her score on an intelligence test.

Indeed, *Inequality by Design*'s most important findings describe an America deeply stratified by class, an America in which equal opportunity remains only an idle dream. They also describe a nation in which class has grown more, not less, important over the past fifteen years. (On the subject of race, the authors conclude that racial differences in IQ can be explained by the impact of racism on students' expectations, the persistence of educational segregation, and the "heavy weight" of history.) Co-author Michael Hout, whose previous work had dealt precisely with the question of class and social mobility, was surprised at what he and his colleagues found. For years, American



The Berkeley School describes a nation in which class has grown more, not less, important over the last fifteen years.

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social policy attempted to expand economic opportunity. "What this shows," says Hout, "is that there has been a tremendous reimposition of class barriers to advancement, barriers that had been going down."

That reimposition, and ways of contesting it, are at the heart of the second half of *Inequality by Design*. The level of inequality in any society, the authors argue, is not ever natural, not ever simply the product of the workings of the free market. Rather, the economic arena is always designed by someone, and in America, the state has traditionally done the designing, under cover of free-market rhetoric, in the interests of corporations. In modern times, it has never done so more powerfully or effectively than during the Reagan-Bush era.

While the authors perhaps underestimate the authority international capital and currency markets now wield over domestic policy, they make a strong case that America, the most economically unequal of all developed countries, can move a long way toward egalitarianism while still remaining productive. Accordingly, they present a social democratic wish-list: universal health care, improved public schools, greater access to affordable higher education. They also emphasize the crucial role of unions in bringing about greater social equality. Finally, they make the intriguing suggestion that if corporate managers were prohibited from owning stock, corporations might focus more on the interests of their workers and less on the price of their shares.

Will the analysis succeed in cutting through a tortuous debate? Readers who peruse both *The Bell Curve* and *Inequality by Design* may be forgiven for feeling that they have wandered into a methodological hall of mirrors. Charles Murray has not yet examined *Inequality*'s manuscript. But he does say something that suggests how circular such arguments necessarily become: "The great unspoken problem with all of these analyses is that whatever measure of SES you use, you are including parental IQ, since SES itself is partly the product of IQ. So any comparison with an SES measure underestimates the impact of IQ." In other words, for Murray, the impact of intelligence is inescapable. Fischer and his colleagues, of course, argue the opposite—that you can't ever escape the impact of class. Don't look for agreement anytime soon.

Still, *Inequality by Design* may well alter the public discussion, not least by challenging the scientific apparatus that seems to have intimidated even *The Bell Curve*'s sharpest critics. And the book's politically engaged tone reflects the authors' desire that it have an immediate impact. Had everything gone according to plan, the study—which is ultimately an attempt to be simultaneously scholarly and popular—would have been published by a nonacademic press. All the trade houses that considered the book, though, either dismissed it as *too* scholarly or thought *The Bell Curve* debate was old news. But everyone seems happy that Princeton is planning a major publicity campaign. And the authors, all of whom are relatively unknown, seem enlivened by the opportunity to play the role of public intellectuals. Throughout this century, the work of liberal sociologists like Gunnar Myrdal, Kenneth Clark, and Christopher Jencks has been instrumental in shaping public policy. In recent years, though, when social science has influenced the public debate, it has typically done so from the Right. *Inequality by Design* seeks to reverse that course (and resurrect a moribund tradition) with a shot across the bow of the nation's policymakers. Bill Clinton might not be listening; but perhaps someone in the Gephardt 2000 campaign is taking notes.

JAMES SUROWIECKI

BONES OF CONTENTION

THE RECENTLY REFURBISHED DINOSAUR halls at New York's American Museum of Natural History are a model of modern curatorial restraint. Rather than gloat over what's been dug up and deciphered, the new exhibit confronts the visitor with the many secrets that remain buried. Partial skeletons have replaced the full-bodied "re-creations" of years past; placards point out gaps in the fossil record and confess ignorance at every turn. "At this time, the fossil bones provide no clear-cut evidence to enable us to determine whether an extinct dinosaur was warm-blooded," explains one small green sign designed to resemble the Surgeon General's warning on cigarette packs.

On one question, however, there is no such waffling. "Birds are dinosaurs," the label on one display case flatly states, "because they descended from the first theropod [three-toed dinosaur]." That's it. No *caveat visitor* message; no little green box.

But according to Alan Feduccia, a prominent ornithologist at the University of North Carolina, the suggestion of a dinosaur-bird link

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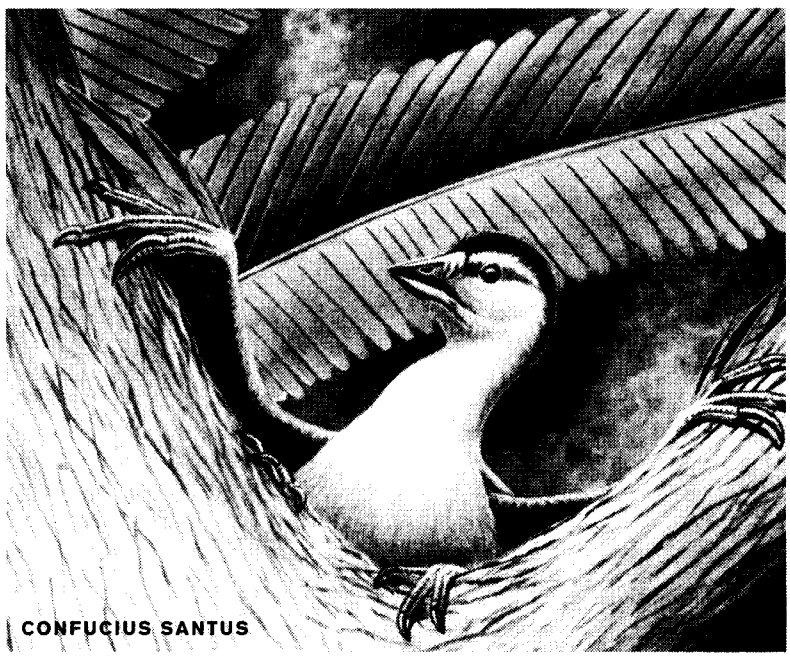
merits a huge warning label. He's just compiled an enormous new study, *The Origin and Evolution of Birds* (Yale), which blasts the "paleobabble" giving credence to the notion that birds are descended from dinosaurs. In more than 400 densely argued pages, Feduccia attempts to reduce the museum's exhibit to rubble. "They've spent $12 million on an absurdity," he says.

As an ornithologist, Feduccia finds madness in paleontology's methods. Cladistics, the paradigm which has dominated paleontology since the Seventies, is a system in which comparing physical similarities between species is the sole factor used in determining descent. Cladistic analyses map out the precise points at which an evolving creature "branches off" from its otherwise identical brethren. (A hole in the hip socket, for example, is considered the key difference between dinos and their ancestors.) Using this method, paleontologists have documented hundreds of "advanced features" shared by theropod dinosaurs and primitive birds; so exhaustive is the data that the link is now virtually unchallenged.

In Feduccia's view, however, the triumph of cladistics to the exclusion of all other modes of analysis has resulted in tunnel vision. "Most vertebrate paleontologists have accepted a formal, rigid cladistic methodology...and, using this scheme in an almost religious manner, have discarded geological time as a tool in deciphering evolution," he writes. As Feduccia notes, recent discoveries of ancient bird fossils make the cladistic habit of ignoring Father Time "look ever more strained." Last fall, a new ancestral bird, *Confucius santus,* was discovered in northeast China. The find pushes the origin of birds back to 150 million years ago; by comparison, fossils of raptors—birds' purported ancestors—date back a paltry 65 million years.

So is the cladist clock out of joint? Jacques Gauthier, a leading paleontologist at Yale, laughs at the suggestion. While such criticisms make *intuitive* sense, says Gauthier, Feduccia "misreads the evidence." After all, scientists have recovered only a handful of raptor fossils, so it's entirely possible that the species is actually much older than the fragmentary fossil record suggests. Says Gauthier: "The crucial fact remains that there are tons of shared features between raptor dinosaurs and birds," from a lunar-shaped wrist bone to an unusual grasping hand. "You simply can't ignore it," he adds.

While Feduccia grants that raptors and birds share physical characteristics, he feels paleontologists are "trying to make a hard science out of what must remain an interpretive act." And he also challenges their views on the origins of flight. According to Feduccia, it is "aerodynamically impossible" for a midsize, earthbound creature such as *Velociraptor* to have achieved flight simply by running and jumping. He feels that any sound theory of avian evolution must start with a small arboreal animal, one that over centuries of gliding through treetops slowly developed the strength (and feathers) for true flight. Accordingly, Feduccia speculates that birds branched off from the archosaurs—a group of more lizardlike creatures, including crocodiles, that preceded the first dinos by millions of years.



CONFUCIUS SANTUS

Feduccia's book blasts the "paleobabble" which gives credence to the notion that birds are descended from dinosaurs.

Mark Norell, a curator at the American Museum, counters that Feduccia is approaching the question completely backward. "The origin of flight is a mystery," he says. (Yes, there's a little green box in his exhibit to that effect.) "But [that's] a purely secondary matter. You must *first* begin with the fossil evidence—and that will lead you to conclude that raptors and birds are closely related."

Though Feduccia's theories have lately received prominent play in the journal *Science,* Norell dismisses them as "pure Fantasyland." With Popperian

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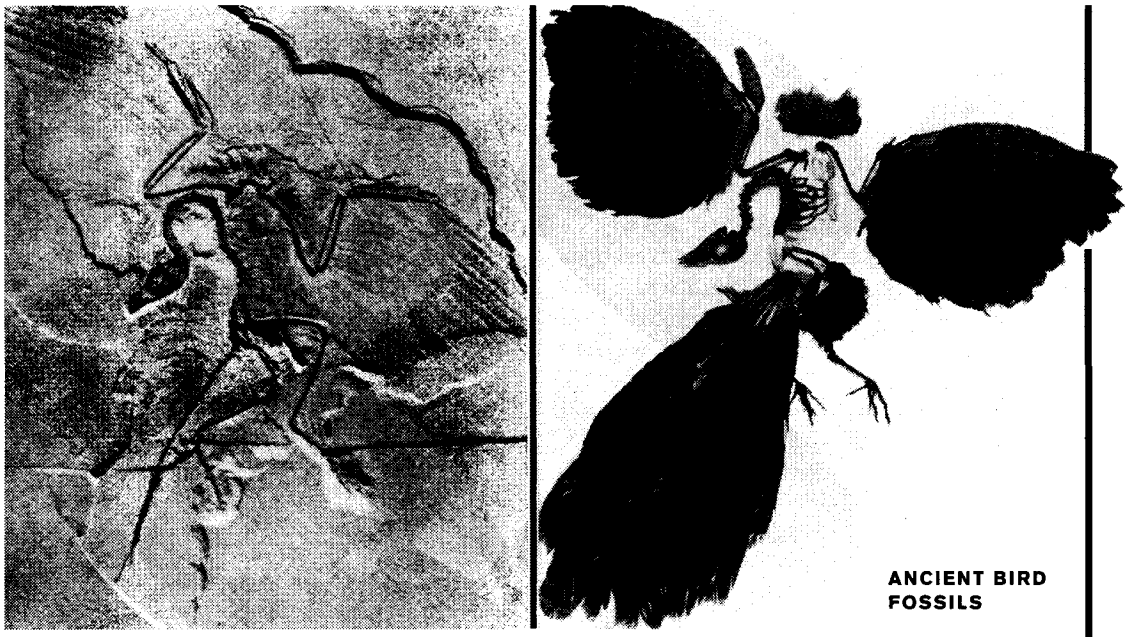

ANCIENT BIRD FOSSILS

pique, the curator argues: "There's virtually nothing that Feduccia [claims] about avian evolution that you can actually *test* or *falsify*. You can falsify cladistic analyses; how can you possibly test a theory that begins with some imaginary ancestor? This isn't science, it's storytelling." After all, Feduccia's ancestral archosaur is purely hypothetical; there may never be a fossil found that proves him right.

When it comes to avians, quips Feduccia, everything that rises must converge.

So is Feduccia acting like a hapless casting director, hoping the perfect fossil will simply show up? The ornithologist retorts that he's just being scientifically modest—by not jumping to easy conclusions. According to *The Origin and Evolution of Birds*, the "superficial resemblances" observed between birds and dinos are less a sign of kinship than of convergent evolution, in which similar traits develop independently in different species. And when it comes to avians, quips Feduccia, everything that rises must converge. "Everywhere we look," he says, "birds from different evolutionary backgrounds have come to look alike." In other words, the "similarities" that paleontologists find so convincing are likely to be no more than false leads.

Feduccia's theories aren't likely to impress the paleontology community, however. As Gauthier puts it, "We basically try and ignore him. For dinosaur specialists, it's a done deal." Still, Feduccia's clout among ornithologists keeps dragging paleontologists back into the fray. "The bird people trust him, and so he's poisoning his own discipline," Gauthier says. "It makes us feel we have to intervene." Gauthier hopes to write a "wake-up review" of Feduccia's book for an ornithology journal this fall.

In one sense, this debate is an evolutionary quibble: Are birds living dinosaurs or archosaurs? At the same time, says Gauthier, the path from raptor to robin "is one of the most beautiful evolutionary sequences we know of," one that traces a direct line from prehistoric time to the present day. If the ancestor to birds really *was* some unknown archosaur...well, it would kind of spoil things. "I'd certainly hate to see [the theory] displaced," says Gauthier, "but luckily this is a case in which our hopes have been corroborated by evidence." Feduccia, of course, has a more cynical spin: "Here's a mechanism by which you can vicariously study dinosaurs by stepping into your backyard. There's a real emotional investment here."

Not to mention a lot of anger. With both disciplines unwilling to budge, the debate has descended into the kind of name-calling scientists usually reserve for Creationists. Harrumphs Gauthier: "At a certain point, I want to ask Alan, 'Look, was Darwin right or not?'" Norell gripes that "Feduccia has become as impermeable to evidence as the fundamentalists." Feduccia, for his part, knows how to play the game. In describing his project, the bird doctor jokes: "The American Museum has built a shrine to the god of cladistics. I'm hoping that this book will help knock down the temple."

DANIEL ZALEWSKI

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THE END OF THE LINE

THIS FALL, THE UNIVERSITY OF MINNESOTA Press is hailing the conclusion of its Theory and History of Literature series as a "Landmark Event in the History of Twentieth Century Critical Thought." To celebrate, the press will raffle off all eighty-eight volumes of the series at the 1996 MLA conference—so clear off your shelf space and pick up your ticket at the press booth. Among the prizes are *The Postmodern Condition,* by Jean-François Lyotard; *Blindness and Insight,* by Paul de Man; and *The Newly Born Woman,* by Hélène Cixous and Catherine Clément; as well as the series' concluding volumes—Paul de Man's long-awaited *Aesthetic Ideology* and a new translation of Theodor Adorno's *Aesthetic Theory.*

Begun in 1981 by professors Wlad Godzich (now of the University of Geneva) and Jochen Schulte-Sasse (of Minnesota), the venture immediately took on a life of its own. As Godzich recalls: "We were thinking of two books a year—and in the fourth year, we were publishing twelve books; reading twelve, fourteen manuscripts a month; and meeting twice a week to discuss the merits of any particular manuscript." The rigorous and labor-intensive review process has left behind a massive archive of notes, reports, and correspondence. Lindsay Waters, who oversaw the series at Minnesota (and is now an executive editor at Harvard), hopes that some hardy graduate student will be inspired to dive into it and come up with a dissertation. Perhaps "The Theory and History of the Theory and History of Literature Series"?

Designed to bring post-structuralist theory to the United States without effacing the process of "translation and transposition," as Godzich puts it, the THL series also came to include American critics who were doing theoretical work that was inspired or informed by European models. "One of the distinctive features of the Minnesota project was that we saw these authors and their works as tools rather than as authorities," Godzich maintains, comparing this with the "worshipful attitude" toward Foucault at Berkeley and Derrida at Yale

ROUTLEDGE

Stuart Hall
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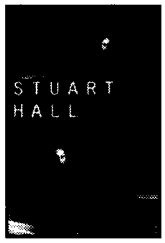

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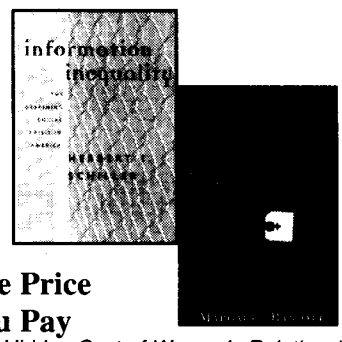

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"We'll have to shut down before we accept books because we feel obliged," Godzich said.

during the same period. Most of the books in the series have critical introductions; indeed, some of them were so critical that they strained previously friendly relations between author and introduction-writer.

The series' death was foretold at its birth: Upon publication of the second volume, Schulte-Sasse thought that the end of the series should be planned, since it would not be possible to remain "independent" for long. "We'll have to shut down before we accept books because we feel obliged," Waters recalls Godzich saying. And although the series may have limped on a bit toward the end, Waters says, "here is an institution that somebody decided to shut down; they had the dignity to say good-bye."

The THL series is indeed an institution: it formed a canon (Godzich prefers to call it a "propaedeutic") of contemporary continental philosophy. And it "potentiated," as series contributor Jonathan Arac puts it, the Theory Movement that gripped the humanities throughout the Eighties (for better or worse). The series not only brought out new works but also restored forgotten titles to print, giving them a new meaning—and a new currency—by placing them within the THL constellation.

The most famous, indeed the most notorious, work in the series almost wasn't included at all. Lyotard's *Postmodern Condition* (the top seller of the series, followed by *Visions of Excess*, by Georges Bataille; and *The Newly Born Woman*, by Cixous and Clément), was initially rejected. But when the Minnesota editors heard that the University of Wisconsin Press was thinking of publishing the work, they decided that it would be better to include it in the THL series, with a critical introduction by Fredric Jameson. (They feared that Wisconsin would promote Lyotard as the definitive guide to postmodernism.) Shortly thereafter, Lyotard had occasion to visit Minneapolis, and Godzich and Schulte-Sasse took him to dinner and explained that they were publishing his book *because* of their reservations about it. An awkward moment of silence followed. Lyotard then asked, "Do

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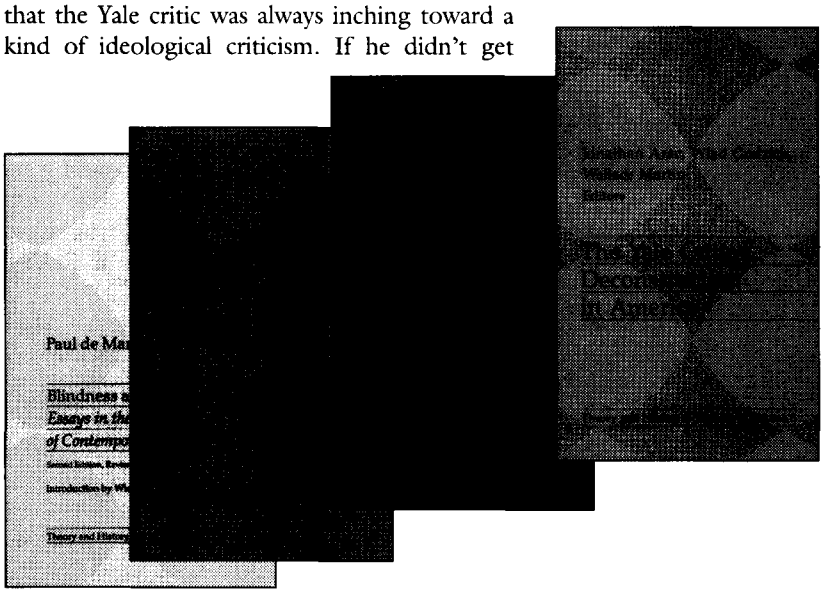
you guys mean to tell me that you are publishing my book because you are afraid that people who really like it will publish it?" "Exactly," the editors replied. Lyotard ordered champagne.

The last two volumes continue THL's tradition of high seriousness. Adorno's *Aesthetic Theory*, in a new translation by Robert Hullot-Kentor, reveals the Frankfort School leader in a state of extreme disenchantment. Hullot-Kentor points out in his introduction that "just opening to any page, without bothering to read a word, one sees that the book is visibly antagonistic." (The pages *do* look unfriendly, as if Adorno wrote them on the brink of abandoning the paragraph altogether.) *Aesthetic Theory* is the product of Adorno's return to Germany after his deeply unhappy exile in the U.S.; Hullot-Kentor describes it as having been "written in refusal of a country that it depicts as a completely commercial order." Adorno anatomizes how the "culture industry" deforms art into recreational experiences from which aesthetic theory must rescue it. Art, he writes, is "the sedimented history of human misery," not a product to be consumed but a process in which to become immersed. What would Adorno think of this book's inclusion in an American series that has contributed significantly to making reader-unfriendly books like *Aesthetic Theory* into objects—however obscure—of consumer desire?

Although there may be some surprise attending the presence of the word "ideology" in the title of a book by Paul de Man, the editor of *Aesthetic Ideology*, Andrzej Warminski, argues that the Yale critic was always inching toward a kind of ideological criticism. If he didn't get



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The most famous work in the Minnesota series, Lyotard's *Postmodern Condition*, almost wasn't included at all.

there, it's because he was delayed by the difficulties of language rather than by any indifference to politics. Although Warminski admits that the "critical-linguistic analyses" that form a large part of the book "may sound very much like what is commonly called 'deconstruction,'" he claims that they are in fact "far more radical and far more precise than what those who still use the 'D-word' are ready for..." But in what seems like classic D-word form, *Aesthetic Ideology* reminds us, in an exhilarating set of readings, of how impossibly dense language is, and of the considerable risks we engage when we imagine that we can see through it. The book also reminds us—in its pristinely linguistic approach to "great" literary and philosophical texts—that the moment of unadulterated deconstruction has long since passed.

Does the THL series as a whole have some meaning? Godzich contends that coherence would be too much to ask of it, but that it clearly has "a sense of purpose, an identity." He links this identity to the singular appearance of the books, which he describes as a "Warholesque parody" of the Surkampf pocket books that were popular in Germany in the early Eighties. "We knew that our readers were not the type of people to be found reading in smoky cafés, but rather in the sun on a lawn, and so the cover had to be able to refract the light," he explains. Hence the glossy Day-Glo covers of what has become known as the "lipstick series."

The THL series, Lindsay Waters asserts, tried to "create a bandwagon effect, but with standards." If the series has not gone quite so far as to "change the intellectual landscape of the late twentieth century," as Minnesota's press release trumpets, it did perhaps change the idea of what publishing could do to make risky academic work profitable, and even—with some of its more voluptuous jacket shades—sexy. This symbiotic relationship continues, and it cannot be neatly characterized as either wholesome or unholy. It certainly bears close watching. Maybe there should be a series devoted to it.

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DOWN AND OUT WITH THE DISMAL SCIENCE

WELL BEFORE IT HAD BEEN ACCEPTED FOR publication, Timothy Donohue's unsolicited manuscript caused an unseemly commotion in the well-carpeted cubicles at the University of Chicago Press. One outside reviewer had wept while reading the manuscript, describing it as a work of "genius." And an otherwise tweedy member of the press's board reportedly rumbled, "Get this man on *Oprah*!"

Let's just say the project is a bit of a departure for the benchmark academic press. The book, due out this October, is entitled *In The Open: The Diary of a Homeless Alcoholic*; its forty-two-year-old author has been homeless for the last six years and addicted to alcohol for most of that time. The manuscript came to Chicago from Henderson, Nevada, where the writer keeps a post office box and rents a storage closet, mainly to receive and house his editorial correspondence.

Unlike Lars Eighner, whose *Travels With Lizbeth*—44,000 copies sold in hardcover since 1993 for St. Martin's Press—made the homeless Eighner well known as a roadie stylist, Donohue's literary approach is stoically intellectual. Most of the book is conventional enough: He tells his story as one of bad fortune redeemed by singular persistence. The son of a lawyer, Donohue graduated from the University of Minnesota in 1976 with a degree in business administration, got work as a truck driver, and, oppressed with an increasing sense of "spiritual torment," fell into heavy drinking. In 1985 he lit out for the territories, leaving St. Paul behind for a series of pickup jobs in the West that led eventually to his homelessness. Donohue punctuates his account of "domiciling within the black walls of a mosquito-infested night" with rambling metaphysical asides in the style of an eighteenth-century *philosophe*.

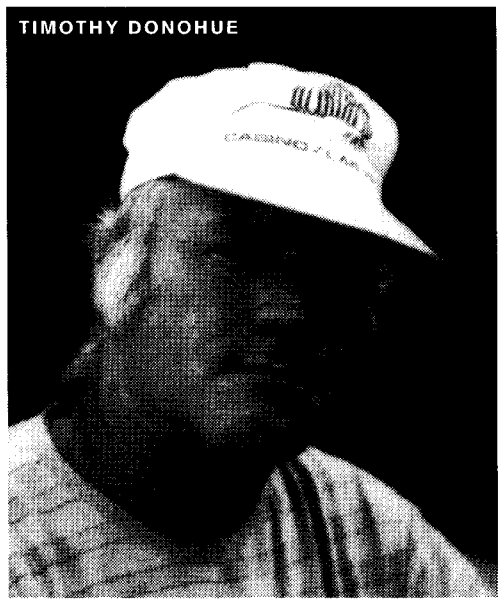
Then, halfway through the volume, matters take a sharp turn toward the analytic. Inspired by the work of John Kenneth Galbraith, and by his own string of jobs at tannerys and frozen-food plants, Donohue wonders why economists haven't examined the "chasm between the degradation inherent in millions of jobs and the luxurious or frivolous nature of the products or services those jobs provide." So he proceeds to examine just that, advancing a closely reasoned case for a "communal economics" where workers in the food-processing industry could earn their pay in kind—in processed foodstuffs—rather than in cash. Donohue then relates how he parlayed his scheme into an entire book manuscript, "A Proposal for Food Stamp Reform."

It was, perhaps unsurprisingly, Donohue's foray into econometrics which first caught the eye of a Chicago editor. "A Proposal for Food Stamp Reform" was submitted to five publishers, including Chicago. All turned it down, but Geoffrey Huck, Chicago's business and economics editor, was struck by Donohue's writing, and when the author sent him his diary, Huck forwarded it to the higher-ups at Chicago, urging its publication. Looking back on this curious acquisition, Huck predicts that *In the Open* could "become a classic in the Orwellian genre," a kind of *Down and Out in Paris and London* for our hard-luck times.

As for Donohue, whom we spoke with in the coffee shop of a Las Vegas casino, he's mostly trying to get healthy. "I've got to the point where it seems like my body is just about to shake to death," he said. Barring improved health, he added, "I don't know if I *can* write other books." His $3,000 advance will not be blown on rent. He'd rather buy a car, avoid "the regular work routine," and continue to write. "I drank away a lot of time," Donohue said with regret. "I could have written a lot more."

MOLLY McQUADE

TIMOTHY DONOHUE



Donohue draws on his work at frozen-food plants to challenge the economics profession.

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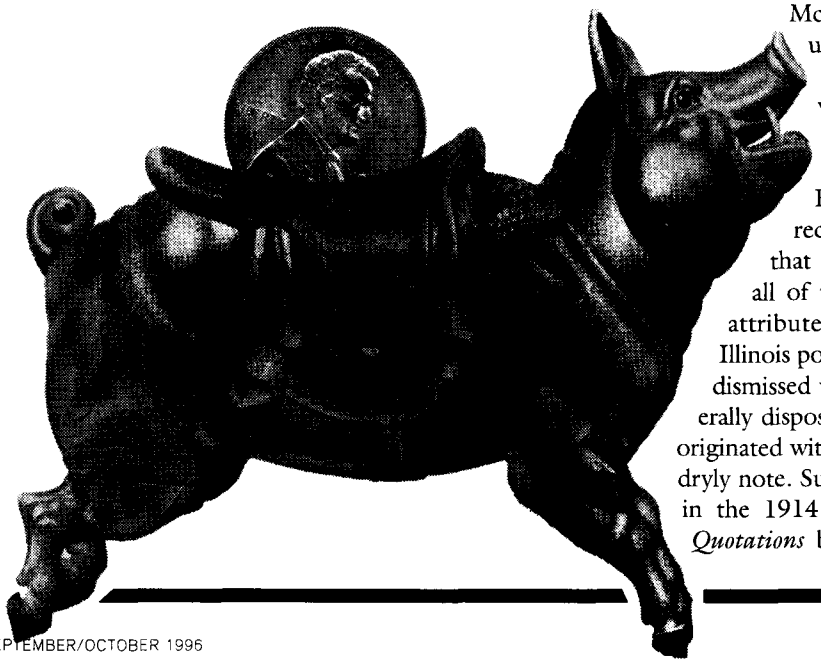
HONESTLY ABE?

IN THE EARLY YEARS OF THE CENTURY, THE French cognitive psychologist Alfred Binet showed a group of children a reddish-brown postage stamp along with several other objects. Just a short while later, a majority of the children couldn't accurately identify the stamp's color—although either red or brown was taken as a correct answer. Around the same time, a German psychologist asked several adults to recall the contents of three photographs they had been shown. Among the preponderance of wildly incorrect responses was that of one participant who remembered seeing an old man feeding pigeons in a picture that contained no animals except a cat. Decades later, this research and its aftershocks continue to plague historians. Will even eyewitness testimony wither under the hot lights of epistemological skepticism?



The eminent Lincoln scholar Don Fehrenbacher, of Stanford, and his wife, Virginia, a retired schoolteacher, certainly do little to restore the witness's prestige. Their forthcoming book, *Recollected Words of Abraham Lincoln* (Stanford), surveys 500 pages of statements Lincoln allegedly made. Each one is awarded a letter grade: an A indicates "a quotation cast in direct discourse and recorded contemporaneously—that is, within a few days after the words were spoken"; an E denotes "a quotation that is probably not authentic" (no unambiguous Fs here). For its sheer immensity, the book is sure to be a landmark in scholarship. What stuns the reader, though, is not just the volume's bulk, but also how surprisingly few As and Bs the Fehrenbachers dole out.

The Fehrenbachers justify their high standards in an introduction that serves as a meditation on the difficulty of nailing down history—especially when the historical fact in question is the spoken word. Determined to separate the authentic from the spurious, they carefully weigh the many reasons remembered quotes might be wrong. A lapse of time (even a short time) can warp perceptions; the lure of recognition or even money can induce exaggerated claims of intimacy with a great president. More subtly, unintentional "egocentric bias" can lead to self-serving memories; statements recalled secondhand can succumb to the distortions of retelling and rehearing; and so on. The Fehrenbachers use all these criteria in establishing their rigorous grading system.

In some respects, *Recollected Words* is reassuring. Lincoln scholars will be glad to know, for example, that the anecdotes of Lincoln's assistant private secretary, John Hay, earn high marks for reliability. And they'll be equally pleased to learn that Lincoln's famous remark to General McClellan—if he wasn't going to use his army, would he step aside so that Lincoln could—wins a B. (In his 1992 convention speech, Bill Clinton used this line to mock George Bush's inaction in fighting the recession.) On the other hand, that famous remark about fooling all of the people some of the time, attributed to the president by the Illinois politician William Pitt Kellogg, is dismissed with a D. "Historians are generally disposed to doubt that this epigram originated with Lincoln," the Fehrenbachers dryly note. Suspiciously, the quote appeared in the 1914 edition of *Bartlett's Famous Quotations* but not in the 1903 edition,

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which suggests it gained currency long after Lincoln's death.

For all the ambition of their scholarship, the Fehrenbachers draw back from some significant questions. Faced with a mountain of C- to E-rated quotations, must we tear down the decades of Lincoln scholarship built atop it? Or can these attributions of dubious authenticity nonetheless serve as the source of further historical inquiry? The philosopher R.G. Collingwood once said that the true historian "never asks himself, 'Is this statement true or false?'... The question he asks himself is, 'What does this statement mean?'... [He] does not treat statements as statements but as evidence." The Fehrenbachers, apparently, belong to a different school of thought.

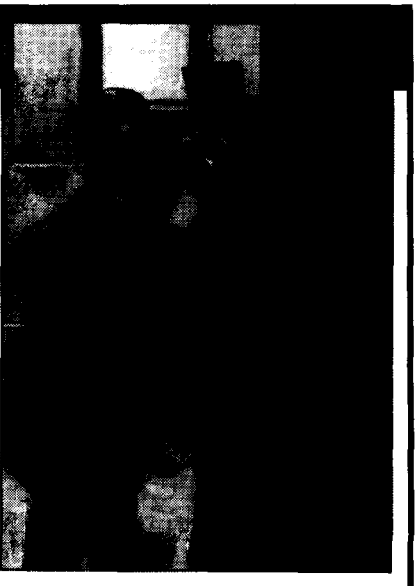
They do, however, recognize that remembered statements can't be junked entirely. "For the historian, as for a court of law, recollective testimony may be the only available source of essential facts," they concede. In Lincoln's early years, where little documentary evidence exists, the memories of friends and associates are indispensable. In his later years, too, personal memories can probe aspects of both his public and private life that written documents either deliberately omit or simply fail to capture. Recollections, the Fehrenbachers write, "reveal a wider range of moods and interests [and] a greater complexity of character, and sometimes they disclose secrets unmentioned in the other sources."

Recollected Words of Abraham Lincoln rests on the unfashionable premise that somewhere, underneath all the bogus statements attributed to the president, there lurks a pristine, "true" record of what Lincoln said—and that it is both possible and important for historians to uncover that truth. "The ultimate quest, after all, is for what Lincoln said, not what the auditor wrote," the authors opine, in a statement that would surely enrage Collingwood. The immensity of their reference work suggests that assiduousness and rigor will lead us to that truth. But their patent dissatisfaction with so much of what has been said about Lincoln suggests that their destination is inevitably hard to reach.

DAVID GREENBERG

That famous remark about fooling some people all of the time is dismissed with a D.

"...sharp, elegant, morally insistent."*



T. S. Eliot, Anti-Semitism and Literary Form

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"Julius's argument about the poems in Ara Vos Prec seems to me unassailable: they are poetry and they are anti-Semitic, and the two qualities have a place within a very specific tradition of anti-Semitic literary thought. His claim that anti-Semitism casts a shadow on Eliot's writing after 1922 is right as well. And in the end, even his refusal to concede grounds to exculpatory arguments seems just. For indifference is not defense."

—*Louis Menand,* The New York Review

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THE TRUTH IS OUT THERE

NO JAZZ MUSICIAN SEEMS A MORE IDEAL subject for cultural studies than Sun Ra: Between his politically tinged mysticism and his persistent claim that he was born on Saturn, the late keyboardist and bandleader was always more Other than any other. So it's not surprising that there are several texts in the works on Sun Ra's career and cosmos—most notably, Yale anthropologist John Szwed's biography, *Space Is the Place: Sun Ra's Life on Earth,* due out from Pantheon next spring. Allan Chase, chair of the jazz department at the New England Conservatory, has also carried out extensive biographical research. And University of Colorado planetary scientist David Grinspoon recently published his *Venus Revealed* (Addison-Wesley), a cultural and natural history that takes some inspiration from Sun Ra's musings about the second planet from the Sun. Clemson professor Robert L. Campbell's *The Earthly Recordings of Sun Ra* (Cadence), published in 1994, provides the definitive discography for scholars to build on.

Most likely, no one will ever know how many Sun Ra records are in existence.

Well, not quite definitive. Most likely no one will ever know how many Sun Ra records are out there. "Sunny," as his friends affectionately called him, left no will when he died in 1993 and made no arrangements for his library and papers. And don't ask members of his "Arkestra" how many recording sessions they took part in. "Sunny loved chaos," says Campbell. "He was in the habit of recording for possible release without bothering to tell his musicians he had any such plans. We're talking about a musician who preserved hundreds of tapes of his music—in unlabeled boxes!"

Tireless documentation without contextualizing clues: It is, for the scholarly sleuth, a vertiginous problem. So why take on the subject? Biographer John Szwed's connection to Ra actually began long before his Sixties-era ethnographies of black urban culture. "I was born in Birmingham, Alabama, close to Sun Ra's birthplace and the house where he grew up. In fact, Sunny's house was a lot nicer than mine. Later I lived in Philadelphia, near the group's house on Morton Street." And in the early Sixties, Szwed loved to hang out at Slug's in Manhattan, where the Arkestra held down a weekly gig. In its finished form, Szwed's book will trace Sun Ra's career from his days as an arranger in Fletcher Henderson's big band in the Forties to the formation of the Arkestra in 1954 and its maturing blend of Ellingtonian swing, Coltrane-style modal blowouts, and mutant bleatings from outer space. Szwed admits that the project has ballooned beyond his wildest expectations. "When I took this project on, I wasn't counting on reading the literature of mysticism, Egyptology, and cultural diffusion."

That, says UC-Santa Cruz professor Nathaniel Mackey, whose novel *Bedouin Hornbook* (Sun & Moon,

SUN RA

BETTMANN ARCHIVE

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COURTESY BLACK SAINT RECORDS

1995) is loosely based on the life of Sun Ra, is what makes Szwed's project of more than local interest. "The work Szwed's doing—going through Sun Ra's library and reading the things Sun Ra was reading, showing that Sun Ra was a reader, that he saw reading as a musician's task—I'm heartened at that," says Mackey. "It's an important thing to answer the idea of the 'instinctual' black 'entertainer' with an appreciation of Sun Ra's intellectual work."

Sun Ra as voracious reader, Sun Ra as musical genius, Sun Ra as Saturn-born: each self-construction will get a piece of Szwed's attention. "At the moment," he says, "I'm very interested in the way Sunny was a cipher for audiences in the Sixties. He was seen by different people very differently: as an alternative to Martin Luther King Jr. by [rock singer and activist] John Sinclair; as a proto-nationalist by Amiri Baraka; as a hippie by the hippies. Each of these people was projecting on Sun Ra, and he lived with this."

"When I took on this project, I wasn't counting on reading the literature of mysticism, Egyptology, and cultural diffusion."

And now John Szwed is living with this as well—along with box upon box of unlabeled tapes and volume after volume of occult philosophizing.

ANDREW BARTLETT

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THE STAND

EVEN AFTER IT WAS ALL OVER—WHEN, nearly three years after it had started, the United States Supreme Court finally handed down a decision—no one who'd been part of it from the very beginning, who knew about the perjury accusations and the legal threats, about the real meaning of the Greek word *tolmêma*, about Plato's *Laws*, Paragraph 17, and the question of anal penetration—nobody could say for sure whether any of it had, in the end, made a difference. The lawyers and the journalists can't agree; nor can the protagonists themselves, the three scholars who served so controversially as expert witnesses. At Oxford, John Finnis, professor of law and legal philosophy, prefers not to discuss the matter; at Princeton, associate professor of politics Robert George has become disillusioned about the role of public intellectuals because of it; while at the University of Chicago, Martha Nussbaum, the charismatic and controversial classicist who is now a professor of law and ethics, continues to be voluble and impassioned about her own role in the public arena, despite what her two critics have said about her.

"It" is what happened after Finnis and George made what one shocked lawyer called an "extraordinarily serious accusation": that Nussbaum had, essentially, perjured herself while serving, along with Finnis and George, as an expert witness in *Romer* v. *Evans*, the 1993 case more commonly known as the Colorado Amendment 2 Case, or sometimes just as the Colorado Gay Rights Case. (The case ultimately went to the Supreme Court, where Colorado's anti-gay Amendment 2 was ruled

BY **DANIEL MENDELSOHN**

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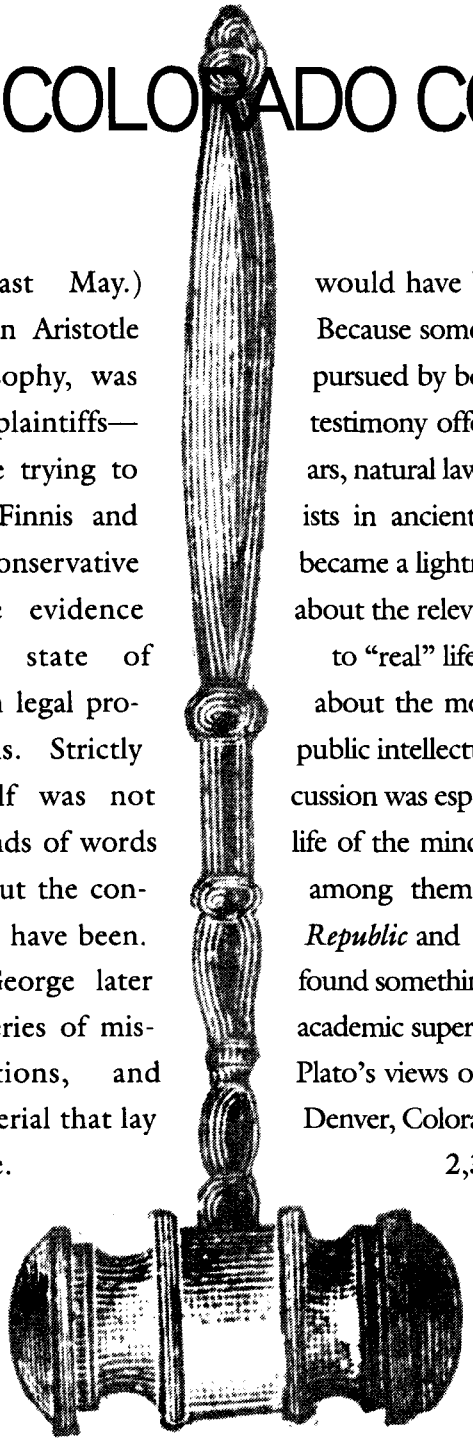
EXPERT WITNESSES AND ANCIENT MYSTERIES IN A COLORADO COURTROOM



BETTMANN ARCHIVE

unconstitutional this past May.) Nussbaum, an authority on Aristotle and ancient moral philosophy, was testifying on behalf of the plaintiffs—that is, the "pro-gay" side trying to overturn Amendment 2; Finnis and George, both eminent conservative legal philosophers, gave evidence meant to justify the state of Colorado's attempt to ban legal protections for homosexuals. Strictly speaking, "perjury" itself was not among the tens of thousands of words that would be printed about the controversy; but it may as well have been. Nussbaum's testimony, George later wrote, "amounted to a series of misrepresentations, distortions, and deceptions" involving material that lay within her area of expertise.

Even without Finnis's and George's accusations, *Romer* v. *Evans* would have been an unusual trial. Because some of the legal strategies pursued by both sides depended on testimony offered by classical scholars, natural law theorists, and specialists in ancient philosophy, the case became a lightning rod for discussion about the relevance of the humanities to "real" life—and, by implication, about the motives and methods of public intellectuals. Not all of this discussion was especially respectful of the life of the mind. There were those—among them writers at *The New Republic* and *The New Yorker*—who found something comic in the sight of academic superstars earnestly debating Plato's views on anal intercourse in a Denver, Colorado, courtroom a good 2,300 years after Plato himself presumably rejoined the realm of pure Ideas.

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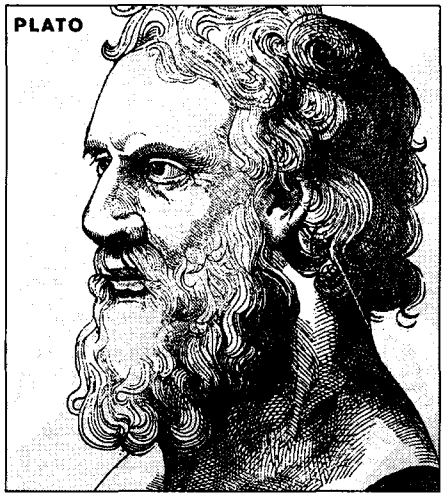
But the nature of Finnis's and George's allegations against Nussbaum did raise a serious question, one closer perhaps to the concerns of tragedy than those of comedy: Must scholars sacrifice their intellectual standards when they enter the public arena? Finnis's 1994 article about the case in *Academic Questions*, a journal published by the anti-P.C. National Association of Scholars, is titled "'Shameless Acts' in Colorado: Abuse of Scholarship in Constitutional Cases." It begins with a description of how, according to him, flawed expert-witness testimony affected the outcome of *Roe* v. *Wade;* it ends, after a lengthy discussion of Nussbaum's role in *Romer* v. *Evans*, with an almost evangelical denunciation of "the evil implications of scholarly willingness to lie or to speak with reckless disregard for the norms governing the inquiry and discourse of truthful scholars." If that jeremiad continues to resonate, it's because it presents the Colorado case as yet another engagement in the Culture Wars, yet another cautionary tale of the contemporary academy run amok. In an article in the *TLS*, Wellesley classicist Mary Lefkowitz cited Nussbaum's testimony as a telling instance of how "culturally correct arguments" are used to promote "higher ethical values at the expense of some historical and linguistic precision." But others, including Nussbaum's supporters, are not so sure. For these cultural warriors, what happened in Denver is less a matter of a latter-day *trahison des clercs* than an example of the moral ambiguities that attend an effort to fight even a good fight on unfamiliar terrain.

THE ANCIENT POETS

who sang of the Trojan War took pains to identify the *arkhê kakôn*, "the origin of all the evils" that befell the Greeks and Trojans. In the case of Finnis versus Nussbaum, the *arkhê kakôn* was considerably less lovely to look at than Helen of Troy. It took the form of a referendum, passed in 1992 by fifty-three percent of the voters in Colorado, that created an amendment to the state constitution making it illegal for any state agency to designate homosexual, lesbian, or bisexual "orientation, conduct, practices, or relationships" as the basis for protected legal status. Almost immediately after the measure passed, a group of plaintiffs that included everyone from Martina Navratilova to the cities of Boulder and Aspen (whose gay-rights ordinances would have been nullified by Amendment 2) sought an injunction against it. The injunction was promptly granted by district court judge H. Jeffrey Bayless, and was later upheld by the Colorado Supreme Court, which sent the case back to Bayless for a full trial—the trial in which Nussbaum and Finnis and George were to play their controversial roles.



You might wonder how three authorities on the remote past found their way into a 1990s courtroom. Yet the legal rationale for having these very different thinkers participate in the Colorado case, though complex, was not as baseless as some would claim. In a pretrial brief, the Colorado plaintiffs (i.e., the "pro-gay" side) claimed that because "the 'moral judgment' expressed by Amendment 2 is nothing more than irrational hostility toward lesbians, gay men, and bisexuals, Amendment 2 does not serve any legitimate purpose." It was to counter this claim, to demonstrate that there could be a legitimate, rational basis for the state's unfavorable singling out of homosexuals, that John Finnis was called as an expert witness by the state. A highly regarded moral philosopher who is also a devout Catholic, Finnis is the author of definitive works on natural law theory and moral absolutes, as well as the leading practitioner's book on the constitutional laws of the British Commonwealth nations. This intellectual and political résumé made him ideal for the role in which Tim Tymkovich, the Colorado solicitor general who argued the state's case in 1993, had cast him. "It was a very controversial case, so I wanted people with significant academic credentials," Tymkovich says.

Finnis would argue that the state's position was a wholly secular one that traced its roots to long before the rise of Christianity, and that, if anything, owed much to the founders of the Western tradition of rational thought. In a lengthy affidavit submitted on behalf of the state, Finnis asserted that "all three of the greatest Greek philosophers, Socrates, Plato, and Aristotle, regarded homosexual *conduct* as intrinsically shameful, immoral and indeed depraved or depraving. That is to say, all three rejected the linchpin of modern 'gay' ideology and lifestyle."

It was these claims about the Greeks that Martha Nussbaum was brought in to rebut. She, too, was an obvious choice. Over the past decade, Nussbaum has become a controversial figure in the world of classics and classical philosophy, famous, as classicist David Sedley has written, for "straddl[ing] boundaries conventionally drawn between philosophy and literature, and between scholarship and the social sciences." Nussbaum, who sees herself as a Socratic "gadfly," passionately believes in what the classical philosopher Phillip Mitsis calls "full-frontal philosophy"—in robustly using intellectual inquiry to improve the quality of life. She hasn't hesitated to practice what she preaches. She's spoken about Plato on the Discovery Channel; is an adviser to the World Institute for Development Economics Research (a UN-run project); and has contributed to, authored, and edited a spate of books

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on everything from the need for gay rights to the dangers of patriotism to the importance of novels to public life. Denver was hardly her first performance on a public stage.

In her preliminary Witness Summary statement, Nussbaum challenged Finnis's central thesis about the Greeks and homosexuality. Contra Finnis, she declared that "prior to the Christian tradition there is no evidence that natural-law theories regarded same-sex erotic attachments as immoral, 'unnatural,' or improper." Hence any natural-law theory that "condemns gay or lesbian sexual conduct and relationships as a violation of natural law or the natural human good...is inherently theological."

The closing bit about "inherently theological" positions was more than a rhetorical flourish. If the plaintiffs could use Nussbaum's rebuttal arguments to show that the underpinnings of Amendment 2 were in fact inherently theological, they might conceivably succeed in advancing one of the more far-fetched of their legal objections to it: that it was unconstitutional on the grounds that it constituted "establishment of religion."

The establishment-clause objection "wasn't that serious," Peter Cicchino admits, "but we had to argue all the different levels." Cicchino, thirty-six, is the director of the Lesbian and Gay Youth Project at New York City's Urban Justice Center and was a member of the American Civil Liberties Union team that helped argue the plaintiffs' case. A fluent and impassioned speaker who was trained as a Jesuit and who has taught classical Greek, Cicchino takes pains to emphasize the sequence of events. He reminds me that it wasn't the pro-gay plaintiffs who dragged in all this sentimental stuff about Platonic love and the golden days of Greek homosexuality. From the very beginning, in fact, the plaintiffs tried to have the state's arguments from moral philosophy dismissed as irrelevant. It was only after they failed that Nussbaum was brought in—as a *rebuttal* witness.

MARTHA NUSSBAUM

MARTHA NUSSBAUM, WHO SEES HERSELF AS A SOCRATIC "GADFLY," PASSIONATELY BELIEVES IN USING INTELLECTUAL INQUIRY TO IMPROVE THE QUALITY OF LIFE. DENVER WAS HARDLY HER FIRST PERFORMANCE ON A PUBLIC STAGE.

"You can do a journalistic first," Cicchino tells me. "Everyone from *The New Yorker* to *The New Republic* has made fun of this," he sputters—"this" being the use of scholars of ancient philosophy to further a court case late in the twentieth century. "It's been painted as a story of a country yokel judge who was totally overwhelmed by high-powered litigators and Ivy League academics. But you can explain two things: one, why it was perfectly understandable that the plaintiffs called in Martha Nussbaum and engaged in this debate. And two, why there is very sound legal reason for doing so."

Interestingly, Cicchino's opposite number on the conservative side concurs. "This is not just an academic issue," Tymkovich says, echoing the conclusion of Finnis's *Academic Questions* article. "Our courts make *decisions* based on this material."

IT IS A SPECIAL IRONY

of the Nussbaum controversy that so much of it boils down to a very academic issue indeed: the meaning of the term that Plato, in an influential text on morals, uses to characterize homosexual acts. Although it began as a fairly minor, almost incidental part of Nussbaum's argument, the *tolmêma* debate exploded into one of the trial's most controversial episodes. The debate revealed not only the wildly divergent readings of the ancient philosophers offered by the two sides in the case, but also their competing world-views.

It would have been hard to predict any of this when Nussbaum took the stand on the afternoon of Friday, October 15, 1993. She began by confirming that she was there "to express opinions in response to John Finnis and other witnesses [for] the state." (Finnis's testimony took the form of an affidavit that had been entered into testimony a week before; he himself never appeared as a witness in Denver.) Coaxed along during the direct-examination portion of

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her testimony by plaintiffs' attorney Greg Eurich, a pro bono litigator from the prestigious Denver firm of Holland & Hart, Nussbaum testified that although Finnis represented his argument as being based "in reason and based in particular on what he calls the Platonic-Aristotelian tradition of moral philosophy," it was no such thing. Why? Because Finnis's understanding of Plato and Aristotle, she argued, was based on erroneous, outdated, and moralizing English translations of the original Greek texts of those philosophers' works.

On the face of it, few people were better qualified to judge such matters than Nussbaum herself: As the plaintiffs reminded the court, she has been retained by the trustees of the Harvard Loeb Classical Library, the most widely used of the bilingual editions of the Greek and Latin classics, to examine all the translations of Greek philosophy in that series and to recommend revision or even retranslation where necessary. (Finnis says he reads Latin well but needs a dictionary for Greek.) What Nussbaum said on the stand that day suggests why her testimony was potentially so devastating—not only to Finnis's argument but to his intellectual *amour-propre* as well.

"Now," Eurich asked, "you've just summarized John Finnis's view and justification for Amendment 2 on moral grounds?"

NUSSBAUM: Yes, I have.

EURICH: Now, let's break that down a little bit. He talks, I gather, in part or bases his conclusion in part on the Greek classical tradition, is that correct?

NUSSBAUM: Yes, that's right.

EURICH: Would you comment on the extent to which his reading of that classical tradition is an accurate reading in that respect?

NUSSBAUM: Yeah, I have to say that Finnis is no classicist. He's a distinguished philosopher and religious authority, but he has no training in classics, and he has access to the ancient texts only through translations. He's made a pretty cursory examination of even those, but I have to say that the texts he selects, the translations he uses of those texts are some of the worst that I did identify in the assessment that I made for the Loeb Classical Library.

JOHN FINNIS

JOHN FINNIS TESTIFIED THAT THERE WAS A LEGITIMATE, RATIONAL BASIS FOR THE STATE'S UNFAVORABLE SINGLING OUT OF HOMOSEXUALS.

Because of this kind of translation problem, she said, Finnis's conclusions about homosexuality in the Greek tradition were "simply false." What was more, she suggested, Finnis's positions ultimately had more to do with affairs of church than state: "Finnis's particular views... deriv[e] from the Thomist tradition of Catholic moral philosophy.... Finnis conceals those specifically religious purposes and misrepresents his argument as a secular, rational argument."

Nussbaum then provided a single—and, as it turned out, ill-fated—example of how Finnis was "tripped up" by poor translation: a passage in a late (and notoriously difficult) Platonic dialogue called the *Laws*. In this passage, which had been cited by Finnis in his original affidavit, Plato talks about people who mate with members of their own sex, and concludes (in the 1926 Loeb translation cited by Finnis) that "those guilty of such enormities were impelled by their slavery to pleasure." The word that R.G. Bury, the Loeb translator, renders here as "enormity" is *tolmêma*, a Greek word that has a variety of connotations ranging from an "act of bold daring" to an "act of outrageous effrontery," depending on the context. Arguing that Bury's word choice here was the result of "a great deal of shame and embarrassment about homosexuality in the British and American cultures," Nussbaum asserted that the phrase in question ought properly to be translated in a "morally neutral" fashion. She herself suggested that "those who first venture to do this" was a more appropriate rendering of the *tolmêma* passage than "those guilty of such enormities."

Although it must have seemed pretty recherché at the time, all this fuss about a single word did have larger

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implications. Nussbaum's own take on *tolmêma* allowed her to argue that "in Greek culture of the fifth and fourth centuries BC...homosexual acts between consenting males...are attested as received with great approval"; Finnis, of course, believes otherwise.

By challenging Finnis on *tolmêma*, Nussbaum had fired the first salvo in the Translation Wars; from the Translation Wars it was just a short way to the Dictionary Thing. Both, of course, led inexorably to Paragraph 17.

"WHAT GOT NUSSBAUM into trouble," says Robert George, "is this preposterous claim that moral objections to homosexual conduct in the West originate with Christianity." George, who studied with Finnis at Oxford, is so boyish-looking that he seems somewhat out of place in a crammed office in Princeton University's Corwin Hall; you're somehow not surprised to learn that he goes by "Robbie." Three years after his Colorado testimony, he still discusses the case with considerable fervor. Some of this enthusiasm, you can't help thinking, is a former star pupil's delight at finding himself playing alongside his onetime teacher; but there's something else, too, in his manner—a righteous indignation that reminds you of the peroration of Finnis's *Academic Questions* article. (Finnis himself declined to be interviewed for this article. "I've said what I want to say about both the precise question at stake in the controversy with respect to Professor Nussbaum's statements, and also in relation to general questions about the abuse of scholarship," he says from his office in Oxford. "I've said it in print." George wasn't surprised: "He's a very meticulous and careful scholar. He wouldn't talk off the top of his head about scholarship. He's a real library guy.")

It was George, at any rate, who first questioned Nussbaum's testimony. As a defense witness, George testified after Nussbaum did—just a few days later, in fact, on October 20, 1993. Under direct examination by Tim Tymkovich, George baldly stated that Nussbaum's testimony was "almost all totally misleading or false." Although he was referring here to a number of claims made by Nussbaum—for example, George alleges that Nussbaum, in responding to Finnis, had misrepresented Finnis as claiming that sex must be procreative in order to be moral—he zeroed in on Nussbaum's argument about *tolmêma*, which he describes as being "entirely unsuccessful," and in his view, "inexplicable." George, who admits to having no Greek at all, went on, "I went ahead and gathered all the major translations that I could get my hands on, and I found that Finnis's view was supported unanimously."

It was as a result of Nussbaum's effort to counter this contention of George's that the Dictionary Thing began.

Since Nussbaum had already testified, she replied to George's allegations in a sworn affidavit dated October 21. Her own interpretation of *tolmêma*, she wrote, was borne out by "the authoritative dictionary relied on by all scholars in this area." She then proceeded to give the dictionary entry, which indeed lists no pejorative connotation of the word. But what "authoritative dictionary" did she have in mind? The answer to that question would soon land her in trouble.

Nussbaum's affidavit is organized as a series of numbered paragraphs. In paragraph 10, the name of the lexicon in question appears this way:

> Liddell, Scott *Lexicon of the Ancient Greek Language.*

The possible significance of the blank space—a blob of liquid paper on the original document—leaped out at Finnis and George. For the authoritative dictionary that is actually relied on by all Greek scholars is, in fact, customarily listed as "Liddell, Scott & Jones, *A Greek-English Lexicon*." Without the "& Jones," "Liddell and Scott" necessarily refers t an 1897 edition of this basic lexico graphical reference tool—a long-super seded edition that in fact lists no pejora tive meaning for the word *tolmêma*. Th Jones edition, on the other hand, pub lished in 1940, includes extensive revi sions made under the direction of the scholar Henry Stuart Jones. Among the revisions, as both Finnis and George are quick to point out, is the inclusion of "shameless act" as a possible translation of *tolmêma*.

Had Nussbaum resorted to a bibliographic sleight of hand? Since Finnis first

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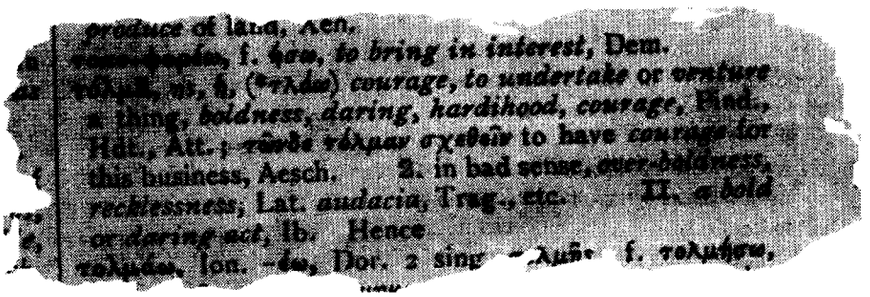

LEXICON OF THE ANCIENT GREEK LANGUAGE, 1897

published his observations about Nussbaum's use of the superseded dictionary, the lengths to which Nussbaum has gone to justify herself have been considerable—and, in the eyes of some, embarrassing. "I like Martha, and I admire her a lot," one classicist, an expert in Hellenistic philosophy, told me. "But with this dictionary thing, she's really pooping all over herself." For instance, Nussbaum claimed in a letter to George that the edition she herself used was, in fact, the one *without* the supplementation by Jones—a claim rendered somewhat dubious, as George tartly observed in a 1995 *Academic Questions* article, by the fact that the edition she regularly cites in her own published work is the later, 1940 Jones edition. Nussbaum went on to suggest, in the same letter, that the Jones revisions were at any rate immaterial with respect to the lexicon's treatment of the classical philosophers, since, she claimed, the 1897 edition was "more reliable on authors of the classical period," while the material added by Jones pertained to "late and Christian-era authors." Unfortunately for Nussbaum, her claims seem to be forcefully answered by the words of Henry Stuart Jones himself. "[T]he references to Plato and Aristotle," Jones writes of the treatment of those authors in the older, superseded edition, "needed careful revision and some amplification."

When I bring up these objections in a conversation with Nussbaum herself, she seems exasperated by the whole issue. (Although the matter is now three years old, George's attack on her in *Academic Questions* came out only last winter.) Nussbaum in conversation comes across as forceful, articulate, and not at all unsympathetic; you get the impression that she can't quite understand how a disagreement over the interpretation of ancient Greek texts could have metamorphosed, like something out of Ovid, into a lawyer-headed hydra. "A lexicon is a useful collection of passages, but the interpretations that are made in it have about the same status as any scholar's interpretation," she tells

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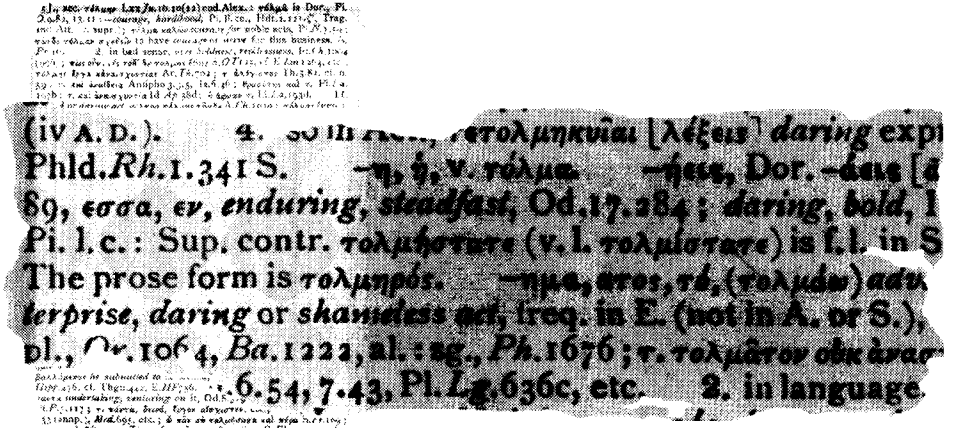


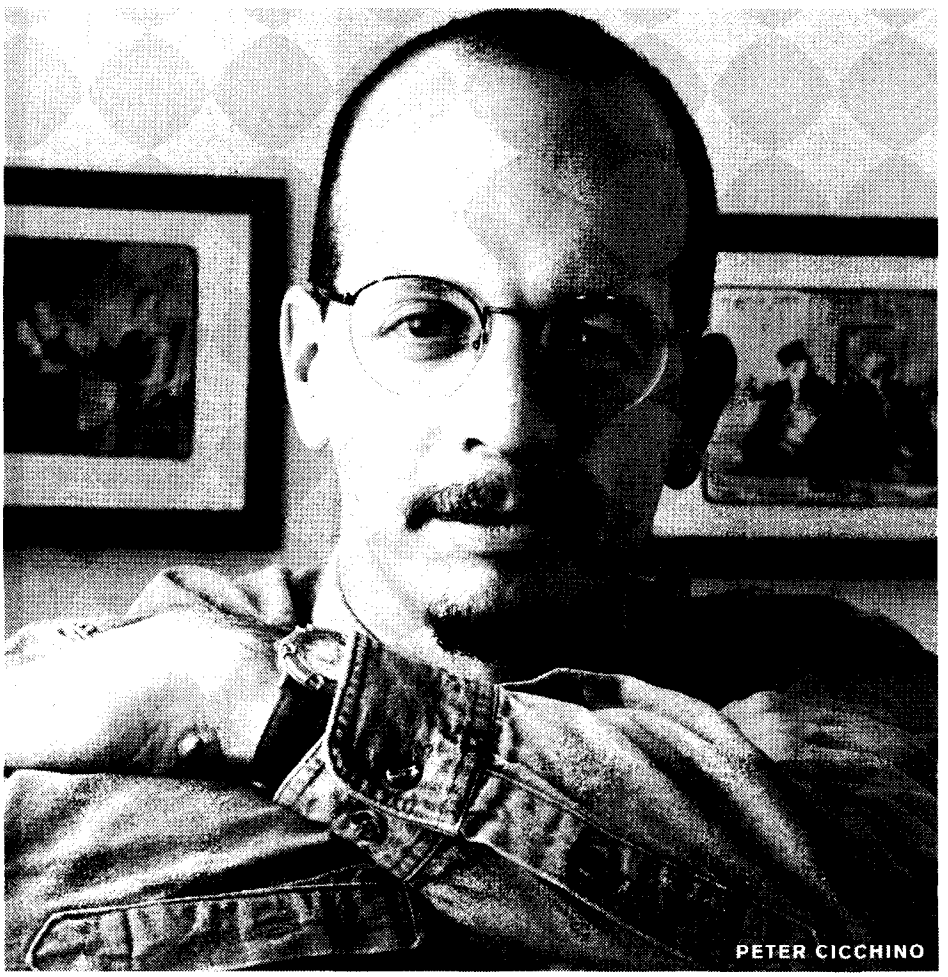
A GREEK-ENGLISH LEXICON, 1940

me, somewhat impatiently. "Of course the lexicon that I consulted, the older edition, gave *only* the meaning that I preferred. But in any case, never would I use a lexicon as a crucial determinant of meaning."

Nussbaum's argument is a persuasive one: What matters is providing the right translation, not using the right dictionary. But it's still not clear how this point jibes with Nussbaum's own implication that her claims about *tolmêma* should be accepted on the grounds that they are supported by an entry in "the most authoritative" lexicon used by classicists. Those sympathetic to Nussbaum—and there are many, starting with the legal team who argued successfully for the plaintiffs in *Romer* v. *Evans*—may wish that Nussbaum had dispensed with the whole Dictionary Thing. Instead, she made a dramatic claim in paragraph 17 of her affidavit. In it, she asserts in connection with *Laws* I 636 C that "the word that I have translated 'venture'...cannot reasonably be claimed to convey a nuance of guilt"—that is, a pejorative nuance.

"Cannot reasonably be claimed" is what finally got to Finnis. "[T]he issue is not whether the translation offered by Professor Nussbaum for [*tolmêma*] is correct," he wrote in his *Academic Questions* article. "The issue raised here...is exclusively whether the translation...by Bury in the Loeb edition *falsifies* or *substantially misrepresents* the sentence, the passage, or the thought of Plato"—in other words, whether someone could "reasonably claim" that *tolmêma* conveyed moral condemnation. It seems clear that someone could. Which is why Finnis ended up asserting that "the gist of paragraph 17, like that of paragraph 10"—the paragraph with the liquid paper—"is false, and thoroughly deceptive."

And, therefore, perjurious.



PETER CICCHINO

"WHEN IT COMES TO EXPERT WITNESSES," CICCHINO SUGGESTS, "IT MAY BE THE DISCOURSE OF PERSUASION RATHER THAN THE DISCOURSE OF ABSOLUTE TRUTH THAT REALLY MATTERS."

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THERE WERE OTHER statements that Nussbaum made during her testimony which George later claimed were false. Among them was Nussbaum's representation of the views of the eminent classicist Sir Kenneth Dover, author of an enormously influential study of classical Greek popular attitudes about sexuality entitled *Greek Homosexuality* (1978). Under cross-examination by the state, Nussbaum was asked whether Dover had concluded that Socrates, Plato, and Aristotle had "condemned homosexual conduct." Her answer was that Dover had not. George responded vigorously, even dramatically, to Nussbaum's testimony when he took the stand. Flourishing Dover's book, he read aloud the passage in which Dover describes the character of Socrates, as it was depicted by both Plato and his contemporary Xenophon. "There is no doubt that both of them condemn homosexual copulation," Dover had written. Closing the book, George charged that Nussbaum had "misrepresented the view of Dover on Socrates and the view of Socrates himself."

(After the trial, remarkably enough, Nussbaum persuaded Dover both to modify some of his views about the meaning of *tolmêma*, which he'd originally translated as "crimes" in *Greek Homosexuality*, and to further refine some of his views about Socrates and homosexual acts. In an appendix to a 1994 article about the case, written by Nussbaum for the *Virginia Law Review*, Dover goes on record as saying that although Socrates condemned homosexual copulation, it was not because he thought it was "wicked, shameful, and depraving.")

Nussbaum was incensed by the charges George made against her during his testimony. And, after consulting with her attorneys, she requested in a letter that George officially retract his accusations before the record for the case was closed. George's charge that she had misrepresented Dover's views was, she wrote, "(*a*) false, (*b*) produced with reckless disregard for the truth...[and] (*c*) damaging to my reputation as a scholar." George—who, like Finnis, is an attorney—did not fail to understand the import of these three allegations. "Those are the actionable elements of libel," he notes. "It was an outrageous implied threat."

ROBERT GEORGE

"I suppose that he interpreted that language to be a threat of a libel suit," Nussbaum says, when reminded of her letter to George. "He can interpret it as he likes, since I don't have any actual intent of bringing an action for libel. I am a great believer in respectful dialogue." But given the seriousness of George's accusations against her, it's George's retort, rather than Nussbaum's, that keeps ringing in your head. "If Nussbaum really believed she was in the right," George says heatedly, "why *hasn't* she sued us?"

"WHAT GOT NUSSBAUM INTO TROUBLE," SAYS ROBERT GEORGE, "IS THIS PREPOSTEROUS CLAIM THAT MORAL OBJECTIONS TO HOMOSEXUAL CONDUCT IN THE WEST ORIGINATE IN CHRISTIANITY."

ONE REASON SHE hasn't, if you ask Nussbaum, is that she's not a litigious person. When you see her, a striking woman of considerable personal charm and great presence, you're not surprised to learn that her first love was acting. (Peter Cicchino recalls how Nussbaum's good looks and stylish clothes "floored" the court when she entered. "They were fixated on her," he says, recalling the dismayed reaction of the state's attorneys, who presumably were expecting someone with a gray bun.) But this flair for the theatrical apparently doesn't include courtroom drama. "Until I went to Colorado, I'd never been in a courtroom, and I prefer not to be in a courtroom," Nussbaum tells me. "It was in consultation with the lawyers that I used that language [in her letter to George]. They thought that it was a good thing, because they were hoping that once [George] realized he was in error, he would—before the deadline—change some of his statements for the record."

Nine days after she sent that letter, Nussbaum wrote a second letter to

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George. It couldn't have been more different from the first. "Now that we are through with the trial and may resume our lives as scholars..." it began, and it certainly sounded like Nussbaum was relieved to be back home. The Nussbaum that emerged in the second letter was quite different from the feisty and defensive Nussbaum of the affidavits and the courtroom, the Nussbaum of Paragraphs 10 and 17. Here she was eager to persuade rather than dispute: The letter contained a lengthy explication of the Liddell-Scott affair and of her views about *tolmêma*. "All my cards are on the table," she wrote. "[L]et's go over the passages." In the spirit of "spirited scholarly debate" that she so highly praises, Nussbaum went on to invite George to speak before a working group in law and philosophy that she was to conduct the following spring at Chicago.

But George remained unimpressed—and, perhaps, unconvinced. "Yes, she invited me out to meet her fancy friends," he says. "But my feeling was that it *wasn't* just an honest disagreement over scholarly issues." After showing Nussbaum's second letter to a trusted friend, he became convinced by the friend's interpretation: that the second letter was "a blatant attempt to suborn" him—to charm him into softening his views. He never replied.

George's refusal to accept Nussbaum's overture, his decision to linger over the question of her "honesty" rather than to engage her in open debate, isn't all that easy to reconcile with his and Finnis's commitment to "the discourse of truthful scholarship." Even if you tend to agree with George's and Finnis's interpretation of Nussbaum's statements during the trial, the stuff about blatantly suborning him seems a bit much. Your sense of Nussbaum, both in person and from what you can make of the Colorado affair, is precisely the opposite—that she's *not* all that calculating. This is, in fact, something she's rather proud of. "If they knew anything about me," she says of Finnis and George, "they'd know that even when I got divorced, I didn't have a lawyer of my own. I really don't think litigation is a very appropriate project." Nussbaum's actions in Colorado and afterward have, if anything, an oddly ad hoc feeling about them, as if she can't quite believe that Finnis and George are as intent on pursuing her as they are.

Something Nussbaum tells me suggests why—and helps to explain not just what happened in Colorado, but *why* it happened as it did. Talking with her, you get the impression that she went to Colorado thinking she'd be participating in some kind of seminar, with all the expansiveness and room for exegesis you get in scholarly debate. The narrowness of the discursive space she found herself in seems to have surprised and frustrated her. "I'd never been an expert witness before, and I'd never been a part of a trial before, actually, and I felt it's not an ideal situation in which to engage in philosophical and scholarly arguments," she says. "You know, to me, it was mysterious how one could be examined by lawyers who were not themselves trained in these issues. So that's one problem."

That problem was all the more unfortunate because an extended, far-ranging inquiry of the sort Nussbaum was interested in could have illuminated the vast complexities of the very issue that the state wanted to represent as being relatively straightforward—that is, Plato's attitude about human sexuality. By keeping the argument narrowly focused on *copulation* (which Plato

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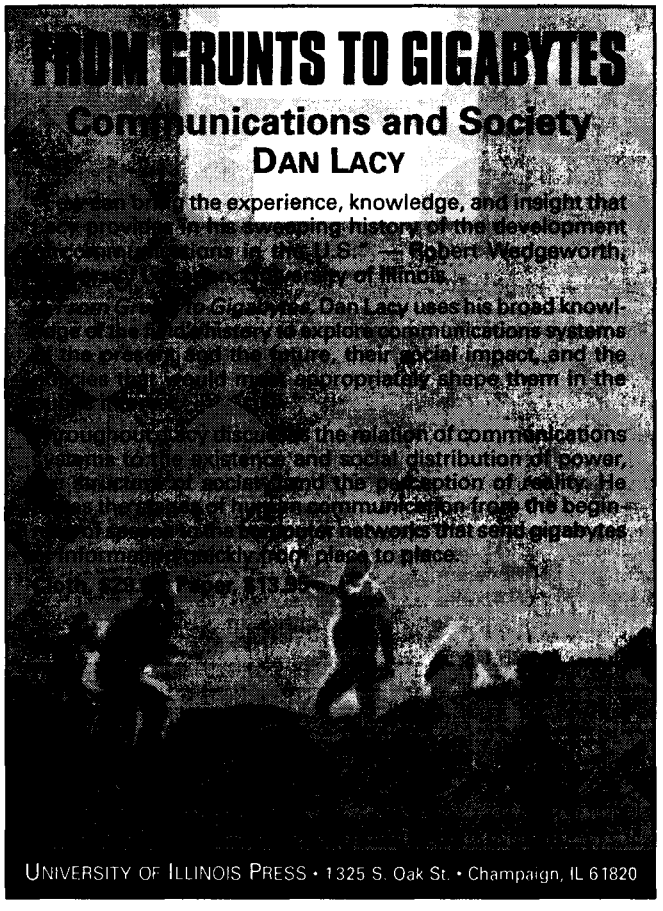
seems to have been less than thrilled with in general), the state successfully deflected discussion of what any reader of the *Symposium* and the *Phaedrus* knows: that the philosopher saw homoerotic *affect*, if not acts, as fertile ground from which philosophical inquiry can spring. At one point in her oral testimony, Nussbaum tried to open up a discussion on this point; but it was too late. The terms of the debate had been limited, fatally, to "what Plato thought" about sex acts.

As indeed they had to be. From a legal point of view, the question of homosexual desire isn't especially relevant. After all, there's no way to prohibit homosexual affect; you can only outlaw—and punish—acts. Perhaps the greatest irony of the Colorado case is that anything *unequivocally* positive that Nussbaum could have said about Plato's attitude toward homosexuality is essentially beyond the scope of the law; whereas the Platonic and Greek attitudes about homosexuality that could have an effect on the living law—i.e., attitudes about sex *acts*—are negative pretty much down the line.

As attorneys, Cicchino and George seemed immediately to grasp this. "It probably wouldn't have gotten them all that they needed," George said, referring to a hypothetical, *Symposium*-based approach. Listening to him, you realize that the entire legal controversy was played out on Finnis's and George's terms: acts rather than affects, strict definitions rather than open-ended discussions. An unconscious frustration over this predicament colors Nussbaum's testimony, perhaps; at any rate, it's surely why the plaintiffs tried to have the moral philosophy stuff thrown out from the outset.

This sort of frustration is hardly unique to the Colorado Amendment 2 case. Indeed, it may occur whenever humanists, who are typically more comfortable speaking of interpretations than of proof, show up in the courtroom as expert witnesses. In 1979 the EEOC filed a sex-discrimination suit against the Sears, Roebuck company in which two feminist historians were asked to testify. (Sears's witness was there to argue that there were "fundamental differences" between men and women that could explain disparities in Sears's hiring record; the EEOC's, to prove that disparities between male and female hiring were a consequence of employer preferences rather than employee choices. The judge sided with Sears.) In an essay titled "The Sears Case" that appeared in her book *Gender and the Politics of History*, historian Joan Wallach Scott tartly characterized what happened when humanists took the stand. "In a kind of parody of positivism," she wrote, "they were forced to swear to the truth or falsehood of these generalizations that had been developed for purposes other than legal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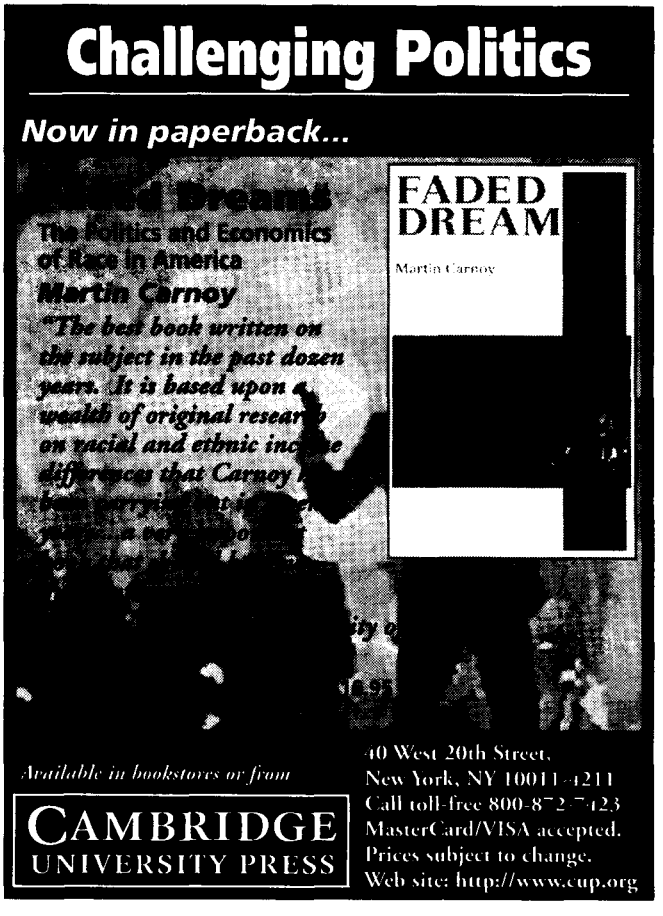

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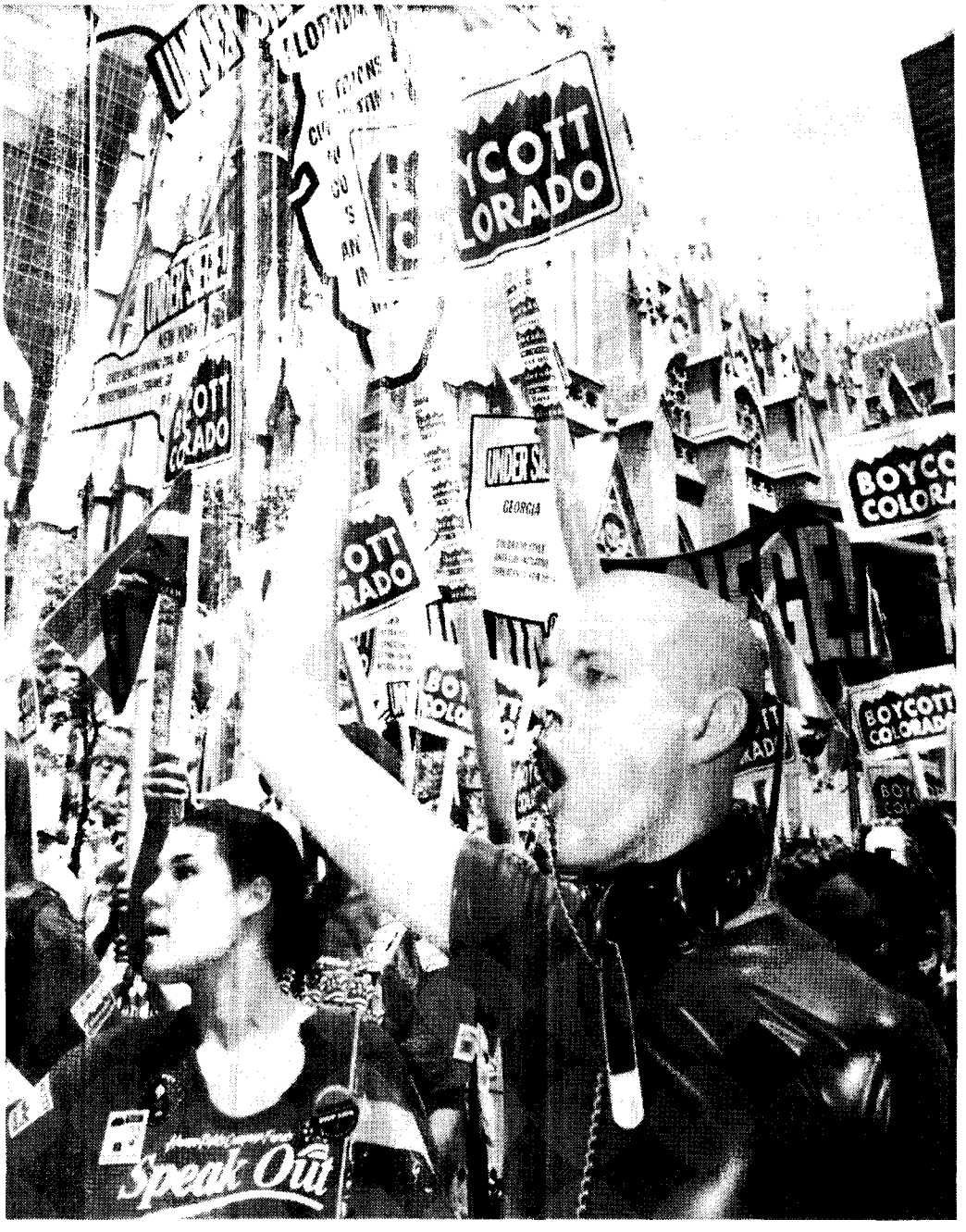
contestations and they were forced to treat their interpretive premises as matters of fact." This appraisal suggests that there's a generic problem with certain kinds of expert-witness testimony; at any rate, it helps justify some, if not all, of Nussbaum's actions. And Scott's conclusion—that "only in a courtroom" could differing interpretations of highly complex material be taken "as proof of bad faith"—certainly goes a long way to accounting for Finnis's and George's reactions.

Joan Scott's comments about expert witness testimony echo another conversation I'd had in connection with the Colorado case—one that vividly restated Scott's point. In defending Nussbaum's behavior, Peter Cicchino talked about different "discourses" of the law and of scholarship. When it comes to expert witnesses, he suggested, it may be the discourse of persuasion, rather than the discourse of absolute truth, that ultimately matters. "Experts who are recruited to assist legal arguments argue with a different form of rhetoric," he remarked. "And this," he went on, referring to Nussbaum's testimony, "is a different species of rhetoric. It's not lying, and it's not throwing out the ordinary canons of scholarly investigation. You may not agree that it flies on the level of scholarship, but given what we accept as reasonable or respectable or at least as admissible into the discourse of the debate as scholarly positions, her testimony certainly crosses that threshold. It is not, as the law says, *prima facie* an absurdity. It certainly passes the laugh test."

Cicchino's attempt to defend Nussbaum ends up backfiring, of course, if what you're interested in is what Finnis and George say they are interested in—"the discourse of truthful scholars." Among many scholars who prize philological meticulousness, what Nussbaum did in Colorado hasn't entirely passed the laugh test: "pooping all over yourself," after all, is the stuff of low comedy, not high tragic earnestness. That Nussbaum's eagerness to act with high moral seriousness should have led her to that most Aristophanic of all fates is an irony that only a Greek tragedian, perhaps, could appreciate; but the fact that Cicchino, an attorney, thought Nussbaum had passed the test confirms Scott's conclusion: that the gap that separates law and scholarship may well be as unbridgeable as the gap that distinguishes tragedy from comedy.

All this suggests that the question of whether Nussbaum misled the court may be the wrong question to ask. A more important question, perhaps, may be why—or even whether—any of this matters outside the courtroom. It does matter, but in ways that could never have been apparent when Nussbaum



"THIS IS NOT JUST AN ACADEMIC ISSUE." THE COLORADO SOLICITOR GENERAL SAYS ABOUT GREEK VIEWS ON HOMOSEXUALITY. "OUR COURTS MAKE DECISIONS BASED ON THIS MATERIAL."

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and George flew to Denver in October 1993. The case is significant. It is significant precisely because it suggests that expert testimony by humanities scholars is bound to be fraught with problems not because the humanities are silly or irrelevant to the issues at hand—the case demonstrated quite the opposite—but because of the unbridgeable gap to which Nussbaum, Cicchino, and Scott referred in their different ways, because the narrow requirements of legal discourse as it actually proceeds may ultimately be incompatible with the expansive nature of serious humanistic inquiry.

WHAT EVERYONE WILL make of all this is another matter. For now, at least, George professes himself disillusioned with the role of public intellectuals; Nussbaum certainly doesn't. Tim Tymkovich doesn't think that the scholarly testimony had any impact on the judge; Peter Cicchino is confident that testimony by humanists like Finnis and Nussbaum will bear importantly on future cases involving issues of public morality. The Supreme Court, at any event, seems not to have been overly influenced by classical scholarship when it struck down Amendment 2 in May. The list goes on.

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The cacophony of divergent views about the ultimate significance of the case reminds you, perhaps, of Cicchino's jarring reference to laughter, to the piquant comedy that characterizes unbridgeable gaps. As it happens, all these things have a special Platonic resonance. The *Symposium*—a dialogue that happens to be about the differences between spiritual and physical love, between affect and acts—also ends with the sound of contentious voices. Near the conclusion of the eponymous drinking party at which the debate about love takes place, only three protagonists are still awake and arguing: the newly crowned tragedian

TALKING TO NUSSBAUM, YOU GET THE SENSE THAT SHE THOUGHT SHE WAS PARTICIPATING IN SOME KIND OF SEMINAR, WITH ALL THE EXPANSIVENESS AND ROOM FOR EXEGESIS YOU GET IN SCHOLARLY DEBATE.

Agathon, the comedian Aristophanes, and Socrates. The narrator forgets most of what the gadfly-philosopher was telling the other two as they, too, finally nod off; but on one point he's clear. "The upshot of it," he says, "was that Socrates was trying to compel them to agree that a single man could write both comedy *and* tragedy, and hence that in respect to his craft the tragic poet and the comic poet were one and the same." You don't doubt that it was an interesting argument. It's just too bad everybody missed it.

Daniel Mendelsohn is a New York–based writer. His articles on politics and culture have appeared in a number of publications, including *The New York Times, The New Yorker,* and *Arion*.

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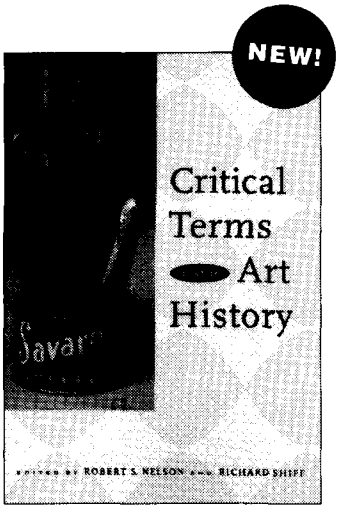

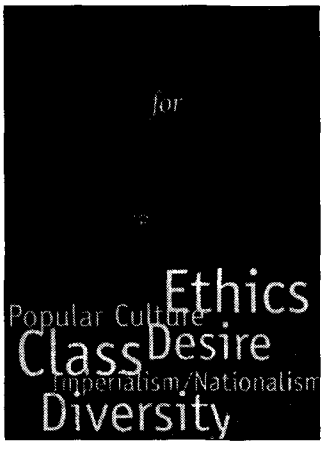

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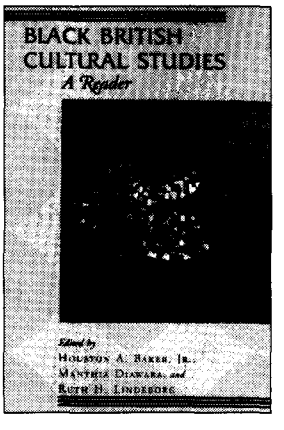

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GOD AND MAN AT HILLSDALE

A CONSERVATIVE COLLEGE'S DOUBLE VISION

RONALD TROWBRIDGE, VICE PRESIDENT FOR public affairs at Hillsdale College, is threatening me. His voice on the telephone is courteous, even jovial, but about his meaning there can be no mistake. "Back when the U.S. was in El Salvador in the early Eighties, we had Alexander Haig come here to speak," he begins. Haig, it seems, had just given a speech at another Michigan campus, where he'd been pelted with fruits and vegetables by angry student protesters. "We figured we were going to get that same El Salvador gang down here at Hillsdale," Trowbridge continues, chuckling at the memory. "So we got our football team dressed up in coats and ties and had them stand, arms crossed, one guy every forty feet, around the edge of campus. Sure enough, the El Salvador kids showed up on the other side of the street. Now, if one of those kids crossed over to campus, the football players were supposed to pick him up gently and carry him back to the other side." The image of Hillsdale's football team suited up like the Secret Service to ward off a bunch of Left-wing teenagers is amusing, and we both laugh.

Then Trowbridge delivers the punch line. "We wouldn't want to have to do that to you," he says soberly. "But Hillsdale College is private property."

Trowbridge's story isn't simply a threat. It's also a parable. At tiny Hillsdale College in rural southern Michigan, privacy is dogma. No journalist, no liberal politics, not even the long arm of the federal government penetrates here without permission. Unlike nearly every other college and university in the country, Hillsdale doesn't take a cent of tax-payer money. Instead, it subsists largely on donations from sympathetic private citizens. And this fact has earned the school a reputation. On the American Right, Hillsdale is known as the college that turned its back on the federal government and was able to do as it pleased. While dozens of conservative schools favor Western Civ courses over ethnic and gender studies, almost all of these institutions meet the government's regulations on hiring and firing, follow affirmative action guidelines, and depend on federal handouts for survival. Hillsdale College, on the other hand, actually practices what it preaches. Or at least that's the idea.

PHOTOGRAPHS BY JASON SCHMIDT

BY **EMILY EAKIN**

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Hillsdale is quickly becoming America's premier Right-wing college. *U.S. News & World Report* calls it one of the best liberal arts schools in the Midwest, and though it may lack the prestige of, say, Boston University, Hillsdale offers something much harder to come by: ideological purity. Somewhere beyond the phalanx of corn-fed athletes lies the proof—millions of dollars in private aid, 1,200 of the country's most conservative students, and a faculty and administration who unapologetically promote the ideals that have become the rallying cry of the American Right. At Hillsdale, these ideals are ascribed to the Founding Fathers and repeated like gospel: individual liberty, small government, and the free market.

"Hillsdale is that shining city on the hill," says Illinois Republican congressman Phil Crane, a graduate and trustee of the college. "Its values are the values of the overwhelming majority of the American people. And it will have a reverberating impact." The conservative syndicated columnist M. Stanton Evans goes even further: "You could argue that the 1994 elections are a remote consequence of the ideas Hillsdale has been promoting all along." Some days, Hillsdale seems less like a college than a philosophical movement with a meal plan.

Of course, the connection between Hillsdale's classrooms and the ballot box may be more rhetorical than real, but the little college in Michigan and the Republican Party do share something important in common. To its supporters, Hillsdale is a conservative utopia, one that brings together the two warring constituencies that have hampered Bob Dole's presidential campaign: the Christian Right and free-marketeers. It was the uneasy coalition between social and fiscal conservatives that delivered the freshmen Republicans to Congress two years ago. And it is just such a coalition that Dole is struggling to forge today. Witness his frequent reversals on abortion and his palpable agony over choosing a running mate who might appeal to a majority of the Big Tent. Has Hillsdale succeeded at what Bob Dole only dreams of doing: uniting the Christian and libertarian Right happily under one roof?

"I'M extremely Right-wing," says Matt Johnson, almost by way of introduction. It's a Saturday night in March, and Johnson is hanging out in Hillsdale's nearly deserted student lounge. A nineteen-year-old physical education major in blue jeans and a baseball cap, Johnson is still growing into his man-size frame. His political identity, however, is fully formed. "I don't think it's the government's job to do anything other than defend the nation militarily," he continues, rising from a plaid couch where he has been alternately studying and napping. "I'm against all property and inheritance taxes. I don't believe in universal health care, or that the U.N. can tell the U.S. what to do." He adds gravely, "I'm the sort of person who'd be in the militia, if I didn't think it somewhat ridiculous for adult men to be running through the forest talking about stealing government tanks."

Johnson, the son of a postman-turned–Baptist minister, was homeschooled by his mother in Dayton, Ohio. "Mom," he says, "is even more Right-wing. No smoking, no drinking, no dancing." Hillsdale is populated by kids like Matt, the children of ultraconservative, often devout, residents of small towns in the Midwest. Bright, courteous, socially poised, Hillsdale students share another, more distinctive trait—they have some of the most well-honed political beliefs of any undergraduates in the country. Most are too young to have voted in a national election, but they know exactly what they think and, more impressive, relish a good argument. The college's debating team is one of the largest in the country and has ranked as high as second place in national competition. "I wish there were Democrats here," sighs one member, "because there are so many of *us*." As Michigan governor John Engler said in a speech on campus in March, "Hillsdale is one of the true heroes in America today. It's the leading liberal-free zone in the state."

Given the Leftish tenor of higher education today, an academically competitive, nonsectarian, "liberal-free" liberal arts college is quite an achievement, one that would seem to require constant vigilance in order to sustain. Hillsdale is intensely suspicious of outsiders without the requisite political credentials—a group that in the col-

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lege's view includes most of the press. My own trip to Hillsdale this spring, arranged only after lengthy negotiations, was nearly aborted when *The Chronicle of Higher Education* published an article alleging serious violations of academic freedom at the school—including several contested faculty dismissals and one student suspension. "That piece was not fair," Ronald Trowbridge told me at the time, explaining why I was no longer welcome on campus. "It will do damage with the donors and students. You're just not worth the risk."

On the other hand, forbidding free inquiry can begin to look self-contradictory, given the school's liberty-loving stance. Besides, Trowbridge says, "we aggressively promote our nonconformity. If you attack us and say we're extremists, that's helpful."

It's this line of reasoning, presumably, that explains why I am here.

TO ITS SUPPORTERS, HILLSDALE IS A CONSERVATIVE UTOPIA, ONE THAT BRINGS TOGETHER THE TWO WARRING CONSTITUENCIES THAT HAVE HAMPERED BOB DOLE'S PRESIDENTIAL CAMPAIGN: THE CHRISTIAN RIGHT AND SECULAR FREE MARKETEERS.

HILLSDALE'S central campus—situated on a pretty wooded lawn the size of a city block—consists of a handful of modern brick buildings and a stately Victorian-style main hall with clock tower and cupola. From the top of the tower on a clear day, you can survey the entire town of Hillsdale, Michigan, pop. 8,500, and, beyond it, miles of corn-and-cow country stretching in all directions.

At the college's front gate, lunging from its perch atop a massive stone pedestal, a thousand-pound bronze eagle claws the air as if preparing for battle. Eagles are everywhere on campus: in watercolors and engravings on the walls of the convention center, in sculptured miniatures in the library, and in three more life-size bronzes scattered about the grounds. Engraved on a plaque beneath one of these ponderous allegories is a citation from *On Liberty,* by John Stuart Mill. "The worth of a State," it reads in part, "is the worth of the individuals composing it...a State which dwarfs its men in order that they may be more docile instruments in its hands even for beneficial purposes—will find that with small men no great thing can really be accomplished." Hillsdale has little patience for small men. Its mission is to cultivate leaders.

Since 1971, more than 700 speakers have given talks on campus as part of a lecture series billed as the largest in the country. Christian ethics and the free market are recurring themes, cropping up in speeches ranging from "How Much Leadership Does a Free Society Need?" to "The Moral Significance of Sport." The list of past speakers reads like a history of the modern American Right—everyone from Seventies stalwarts like Phyllis Schlafly to Establishment heavyweights like Ronald Reagan, George Bush, William Simon, and Margaret Thatcher. (When the former British prime minister spent an evening at Hillsdale two years ago, the college treated her to $250,000 worth of fanfare and sent her back to England with a bronze eagle of her own.) From time to time, a liberal dares to show up—Ralph Nader, Michael Kinsley, and Duke University professor Stanley Fish, who, after two trips to Hillsdale events, says he delights in playing "designated scapegoat."

Speeches deemed sufficiently Right-wing are published in *Imprimis,* a monthly newsletter distributed free to 640,000 readers here and abroad. Upbeat, patriotic, and unabashedly doctrinaire, *Imprimis* is the conservative politico's *Reader's Digest,* each trim issue offering a chatty sermon from the likes of William Bennett or Ralph Reed. Growing largely through word of mouth at a rate of 5,000 new

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subscribers a month, *Imprimis* may actually be, as Hillsdale contends, the world's single largest journal of opinion. It is also a highly effective recruitment tool. Explaining his transformation from a Wyoming high school student into a Hillsdale junior, Julian Orr sums up the process: "My dad's a donor; he got *Imprimis.* That seems to be the thing that gets it all started." For Richard Viguerie, a Hillsdale parent and conservative strategist, *Imprimis* is a badge of authenticity. "I don't know anyone who doesn't subscribe," he says. "You're suspect if you say you're a conservative and you're not on George Roche's mailing list."

IN conservative circles, the names Hillsdale College, *Imprimis,* and George Roche are virtually synonymous. Since 1971, when, at thirty-four, he became one of the youngest college presidents in the country, Roche has been the principal architect of Hillsdale's ascendancy, and he has attained semi-mythic status on campus. A tall, stiff-jawed, ruggedly handsome man of sixty—"the matinee idol of blue-haired millionairesses," quips one local professor—Roche hovers over Hillsdale like a bracing if slightly ominous wind, a presence more often felt than witnessed, more often feared and respected than liked. One freshman who spotted Roche just once last semester calls him "the Hologram." According to college officials, Roche spends about a third of the year on the road, giving speeches and passing the hat. But these absences, they quickly point out, have helped transform Hillsdale from a fiercely independent but virtually unknown local school into an undergraduate think tank with a national following. "George," says Ronald Trowbridge with uncharacteristic reverence, "is a strong, strong captain."

Strong leadership may explain Roche's long tenure at Hillsdale (according to the American Council on Education, the average college presidency lasts seven years). What is less clear is whether this strength derives more from personal conviction or shrewd political calculation. Roche's early writings, including contributions to the dogmatic libertarian monthly *The Freeman,* displayed a hard-line anti-government bent. In recent books and speeches, Roche has taken up Christian themes. When Roche, in a March lecture entitled "Capitalism and the Future of America," told his audience, "We're committed to the private sector not because it works.... It works because it is good," he offered a formula sure to appeal to Christians and libertarians alike among the assembled students and guests. "We shouldn't wallow in the problems of society, in all that mess," he said bluntly, in case anyone had missed his point. "God believes in choice. He lets us even deny his existence, if we are stupid enough to do so."

IMPRIMIS

"Feminism and the College Curriculum"

Christina Hoff Sommers, Associate Professor of Philosophy, Clark University

Alleged Victims and Victimizers

Not everyone in the audience has been seduced, however. "[Roche] realizes that much of the donor constituency is strong evangelical or devout Catholic. He tells them what they want to hear," says one professor who, fearing that his office phone may be tapped, will speak to me only from his home.

Until Roche arrived on campus, it had never occurred to anyone that there was money to be made marketing Hillsdale's image. In 1971 the college was on the brink of financial disaster—partly a result of its refusal to accept government funding in the post-Sputnik decades of frantic plenty for higher education. Recruited from Westchester County's Foundation for Economic Education, a free-market think tank where he was director of seminars, Roche had convincing libertarian credentials: a hardscrabble Rocky Mountain boyhood steeped in homilies about the virtues of hard work and self-reliance; a brief stint as a professor of American history at the Colorado School of Mines; and a book on the dangers of federal intervention in elementary education. Roche brought his Rolodex to Hillsdale and immediately launched the lecture series, with a roster of speakers whose talks he distributed to a thousand like-minded friends. *Imprimis* was born.

But the first real test of Roche's political beliefs came in 1975, over affirmative action. Since its founding by Freewill Baptists in 1844, Hillsdale has never taken federal funds or turned away qualified applicants, regardless of sex or skin color. Outspoken abolitionists, the Hillsdale College Baptists wrote an antidiscrimination clause into the college's charter and graduated women and blacks a decade before the Civil War. But in 1975, when the federal government ordered schools to show compliance with affirmative action guidelines, Hillsdale officials, under Roche's direction, refused to fill out the paperwork and, along with Grove City College in Pennsylvania, took the government to court. Because they received no direct federal funds, the colleges argued, they should not have to obey federal regulations. In 1984 the Supreme Court issued a ruling on the case: Since some students on each campus received federally subsidized loans, both colleges were indeed subject to government rules.

Roche's response was characteristically defiant. The college renewed its vow of independence by replacing every one of its students' federal loans with money from private donors. "Federal money is the most overrated and incredibly expensive tool that ever came to do harm—ultimately lasting harm—to American colleges and universities," Roche tells me with the weary patience of someone frequently obliged to repeat the obvious. His message has not changed much over the ensuing thirty years: His latest polemic, *The Fall of the Ivory Tower,* blames

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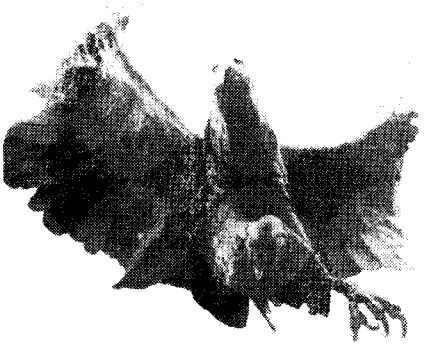
excessive federal funding for everything from administrative impotence to declining student performance to the Leftward drift of academic study.

To protect Hillsdale from the liberal onslaught, Roche has raised $230 million since 1985; most of the money, say school officials, comes from contributions by *Imprimis* readers, many of whom have never set foot on campus. The Hillsdale College catalog lists nearly 400 privately endowed scholarships, including a "Freedom as Vocation" scholarship for students who demonstrate leadership skills and a "working knowledge of the free market," and a Stouffer Foods scholarship for business majors with a "B" average.

Over the last decade, Roche has also doubled Hillsdale's endowment, which now stands at $100 million. Roche himself takes home a handsome cut: his $448,646 salary and benefits package made him the fifth highest-paid college president in the country in 1994. Even so, between privately endowed scholarships and endowment-funded grants and loans, some 86 percent of



ON THE AMERICAN RIGHT, HILLSDALE IS KNOWN AS THE COLLEGE THAT TURNED ITS BACK ON THE FEDERAL GOVERNMENT AND IS ABLE TO DO AS IT PLEASES.

Hillsdale's students get help in meeting the $17,000 annual tuition.

Very little of the aid is spent on minority students, a point not lost on college officials, who have called minority scholarships "the worst possible form of racism." Robert Blackstock, Hillsdale's dean of admissions, admits that there were four to five times as many black students twenty years ago. Just how many minorities are at Hillsdale now is hard to say. Local estimates put the number at around 4 percent. "I don't have the foggiest idea," shrugs Ronald Trowbridge. "It's none of my business."

As Hillsdale has become whiter and Righter, it has also, thanks to *Imprimis* and to its high-profile battle with Washington, improved academically. During the last decade, the average SAT score for incoming freshmen climbed an astounding 300 points to 1,210; the average entering GPA is up from 2.6 to 3.66. Although half of Hillsdale's students currently come from Michigan, that number is dropping. *National Review* editor William F. Buckley, Jr., a longtime friend of Roche, sent a niece to Hillsdale. "The college is doing a remarkable job emphasizing Great Books and the private sector," he says.

In fact, the Hillsdale curriculum serves up more or less traditional acad-

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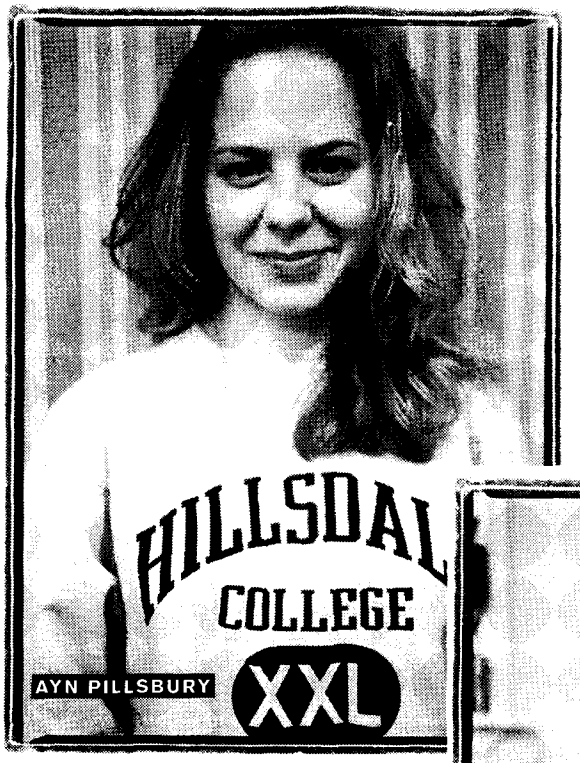
emic fare. The core includes classes in American heritage, Great Books, rhetoric, science, and philosophy, combined with course work in canonical subjects—the novels of Henry James, the history of the Enlightenment. Despite Trowbridge's insistence to me that "we're not going to be balanced, we're not going to devote equal time to Marxism," Marx is on sale in the college bookstore (and was on the syllabus for two classes last spring), as are Thomas Pynchon, Alain Robbe-Grillet, and Zora Neale Hurston. Hillsdale senior David Bobb mentions a course he took in cultural relativism, with readings by Clifford Geertz, Richard Rorty, and Stanley Fish. "Professors *are* inculcating an orthodoxy," he says. "That's where the conservatism comes into play. But at the same time, there's absolutely no consensus among the faculty as to what or exactly how they should teach these things." Hillsdale's strength, says President Roche, "is that we allow for individual difference in how we approach things. If you deny that, you deny the whole premise."



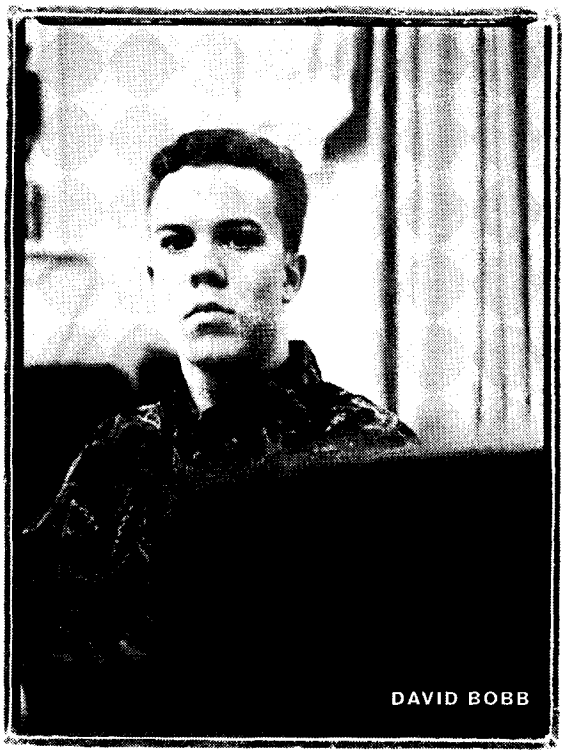
Of course, it helps that at the official level, anyway, differences between Hillsdale individuals are not all that great to begin with. There is no gay and lesbian coalition on campus. ("If one tried to start up, the administration would shut it down," hazards one student.) There are no College Democrats either. ("'Democrat' is almost a curse word here," declares another. "Clinton's pretty much the Devil.") Instead, Hillsdale has one of the largest InterVarsity Christian Fellowship chapters in the state of Michigan; a Political Economy Club to promote free-market theory; and an Objectivist Society devoted to the teachings of the free-will atheist Ayn Rand.

"Hillsdale's the institution of choice for libertarians," explains Ayn Pillsbury, a junior from California, who grew up "in an Objectivist household where everything was chaos and anarchy." But while Ayn, a cherub-faced sorority sister, came to Hillsdale "to get steeped in all these libertarian ideas of freedom," senior David Bobb learned about the college at Summit Ministries, an evangelical Christian leadership program for teenagers in Colorado. "We have fifty kids at Hillsdale," boasts Summit Ministries' founder, David Noebel.

Over the last decade, the Christian Right has embraced—some might say seized upon—Hillsdale as one of its own, much in the way the same group has embraced the Republican Party and come to wield enormous power. Hillsdale's student body is heavily Protestant: evangelical, Methodist and Episcopalian. One third is Roman Catholic. "Our Christian contingent is growing," says Carol-Ann Barker, Hillsdale's dean of student affairs. "Our students are told over and over again, 'It's God, family, and your country.' That's reinforced in English classrooms, history, philosophy—all kinds of classrooms. So it's a natural alliance."

Richard Viguerie, a cofounder with Jerry Falwell of the Moral Majority and a pioneer of direct-mail political proselytizing, agrees. I run into Viguerie on campus, where he is visiting his son, a senior at the college. "Hillsdale is the Harvard for conservatives," he declares. "If you want to be active in the public arena and policy, you come here." Also visiting is Ron Floit, the father of a Hillsdale sophomore and a small-business owner. Religious belief, both men agree, is as central to their children's attitudes and ambitions as are the conservative values for which the college is known.

Then why aren't their kids at a Bible school? "Just because a school's Christian is no guarantee that it's going to preach the conservative line," Floit explains. "Our institutions of higher learning are captive to liberal socialist—you could say Marxist—thought and goals. There are very few places left that champion free markets and liberty. My niece went to the University of Colorado, at Boulder. She came out a militant feminist extremist environmentalist. How do you do this? You prescribe certain things to read, like *The Feminine Mystique*."



George Roche also sees it this way.

PHOTOGRAPHS BY JASON SCHMIDT

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"What is necessary for Christian morality is also necessary for a freely emerging marketplace and for the philosophy of limited government," he maintains. "I don't think a working marketplace is possible without self-transcending individuals, and that's a Christian idea. But it's also a modern economic idea. The two go together wonderfully well."

To hear Roche tell it, Hillsdale has achieved the impossible: keeping Right-wingers from both ends of the spectrum happily ensconced together. There's even some evidence to support his claim. "We're very much to the right of the Republican Party, and particularly critical of the Big Tent philosophy," says David Bobb, chairman of the College Republicans. "The pro-life issue is very important, but on fiscal issues we're still critical of mainline Republicans. Bob Dole has no money among our members." In a College Republicans straw poll this spring, the pro-life, social issues candidate Alan Keyes won first place.

Christian and libertarian students may get along fine on campus, but pleasing donors turns out to be a substantially more difficult feat. "Let's face it," says one professor. "The libertarian end and the Christian Right almost do not speak the same language. There is a vast middle ground, and we try to play on it, but finally you get to the libertarian edge, the fundamentalist edge, and the college is really having problems trying to keep both ends happy."

IN THE DAYS following parents' weekend, it's Hillsdale's free-market libertarians who are especially in evidence. The week of March 10 is devoted to the annual Ludwig von Mises lecture series, named after the Austrian Jew whom Hillsdale reveres as "one of the greatest free market economists" and who left his entire library to the college when he died in 1973. This year's topic is "The Future of American Business." But regardless of the theme, the heroes remain the same from lecture to lecture and year to year, men whose names at other institutions are mostly limited to footnotes: Frederic Bastiat, Friedrich von Hayek, Henry Hazlitt. The single exception might be Ronald Reagan. "He's almost like a martyr," says one senior.

"LET'S FACE IT," SAYS A PROFESSOR. "THE LIBERTARIANS AND THE CHRISTIAN RIGHT DO NOT SPEAK THE SAME LANGUAGE. THE COLLEGE IS REALLY HAVING PROBLEMS TRYING TO KEEP BOTH ENDS HAPPY."

Several hundred students scribble into notebooks during each lecture. At the end of the week, they will be tested on what they have heard. "The speeches are meant to validate what the students are learning in the classroom," says Lissa Roche, George Roche's daughter-in-law and director of seminars. "They represent the successful application of ideas."

There are eleven speeches this week, including one entitled "Keeping Free Enterprise Free," by Harry E. Teasley, Jr., the former CEO of Coca-Cola Foods, and another on the beauties of deregulation by a buoyant John Engler.

But even Governor Engler, with his breathless litany of deficit-reducing, unemployment-lowering, tax-cutting accomplishments, can't compete with Dave Thomas, the charismatic sixty-four-year-old high-school–educated founder of Wendy's Hamburgers. For Thomas's speech, the hall is filled to overflowing, and eight hundred undergraduate heads bend dutifully over notebooks while Thomas, introduced by Roche as "a genuine American hero," makes antigovernment wisecracks and gleefully recounts the details of his career as a professional ham.

On a fifteen-foot screen next to the podium, a videobiography relates Thomas's rags-to-riches story in sentimental detail. The film is followed by two current Wendy's commercials that feature him faking a French accent and riding a bike; and, finally, videotaped highlights from a national tour to promote his book, *Well Done!* "I've been talking about free enterprise, honesty and integrity, and doing the right thing," Thomas says at one point. "Everything we serve on our menus today is quality."

Later, as the crowd begins to file out, the student sitting on my left offers an unsolicited opinion. "Hillsdale is full of irony," he frowns. "They say they're free and independent, but they're not." Then he disappears.

IS IT the thought, suggested by Dave Thomas's lecture, that at some academic functions fund-raising takes precedence over scholarship? ("The lectures are supposed to be more academic than they have been lately," grumbles one professor. "Over time, they've invited more and more potential donors than certified scholars.") Or is it the numerous Victorian restrictions imposed on Hillsdale students' social lives—despite all the talk about individual liberty? Or perhaps the disgruntled student was thinking of *The Collegian,* the campus newspaper, which, although staffed entirely by students, undergoes regular administrative censorship. Or even the fact, widely discussed on campus in March, that administrators had been caught eavesdropping on a recent faculty meeting.

There are many ironies at Hillsdale, but few if any official forums for discussing them. "Public image means everything here," says Jack Koller, a senior, "because of the private donations."

Dependent for its survival on the largesse of America's Right wing, has Hillsdale simply substituted market controls for government controls? Keeping both libertarian and Christian donors happy requires a delicate balancing act, often involving concessions to one faction at the risk of offending the other.

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Just how official a role Christianity will play at Hillsdale, for example, is an ongoing dilemma. Last fall, a new tenure-track hire in biology resigned after he was told by his department head that he could not teach Creationism in his classroom. Faced with faculty accusations that Hillsdale had violated the Creationist's academic freedom, as well as potential criticism from powerful Christians—like Jeffrey Coors of the Coors beer family—on his board of trustees, President Roche came up with a response intended to please everybody. The problem, he wrote in a February memo to the faculty, wasn't academic freedom. The problem was liberals: "The enemy is Leviathan, a giant standing on our left, dressed in the trappings of secular humanism, armed with all the vast powers of the state, the media, the government schools, the politically correct colleges and universities." A week later, a business professor, also devout, resigned, citing his loyalty to Jesus Christ. "Unfortunately," he wrote in a letter to his department chair, "the gulf between image and reality is so great that for me to stay at Hillsdale, I would feel like I was participating in a fraud." Indignant but intimidated, the rest of the faculty passed a motion requesting President Roche to present his views on academic freedom at an upcoming meeting. The request received no reply. Neither did an unsigned memo rebuking Roche that circulated on campus. "The enemy," declared the memo, "is anyone who does not defend and protect the academic freedom of well-trained, well-informed, well-intentioned academic professionals."

Hillsdale's commitment to free speech was similarly questioned following an incident involving a pro-choice slogan on campus last year; that time, however, it was to the school's Christian constituency that the administration appealed. For the last couple of years, friends and alumni have paid $150 each to have a brick engraved and planted in the walk leading up to Central Hall. Some of the paving stones bear names and graduation dates; others sport political messages. (A POX ON BIG GOVERNMENT, declares a brick donated by Ronald Trowbridge.) Until a few months ago, there was one brick in the walk that proclaimed, DEFEND EVERY WOMAN'S RIGHT TO CHOOSE. After Hillsdale senior David Bobb complained to the alumni affairs office, the administration had the brick removed. "The charge is 'That's censorship,'" says Trowbridge. "And, liter-

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ally speaking, it is. George took the brick out because it implies an institutional endorsement of an idea he doesn't want to endorse. It's a paradox you can't avoid. We're for independence, but we're not anarchists. If you come here—and you don't have to—then you must follow our rules."

Faculty and students offer a simpler explanation. "The problem is called *pas d'ennemis à droite*," says one professor. "Don't offend the Right. The money comes from the Right." But then, why ban Creationism from biology class and risk offending the Christian trustees? "If the college embraces Creationism," responds senior Jack Koller matter-of-factly, "it will lose economic libertarians. On the other hand, Christian kids—they love authority, they don't drink, they don't do drugs. They're good kids."

AT HILLSDALE, goodness is inculcated so assiduously that it has become a twenty-four-hour-a-day project. Most undergraduates live in single-sex dorms under the watchful eye of a house parent. Strict visitation hours, posted in dorm lobbies, prevent unfettered mingling of the sexes. Parties are prohibited on weeknights, and even on weekends, fraternity bashes require administrative approval and adult party monitors. "I was fined ten dollars for appearing in my dorm hallway in a towel," says a first-year female student who plans not to return in the fall. "I used to get my room checked at 3 A.M. [by monitors] looking for boys. The penalty is twenty-five dollars if they catch you with someone. I grew up a little differently than most students here—with freedom. I've never been depressed in my life until I came to this school."

Not every student is bothered by all the rules: "I think they're good rules," says Kadee Drechsel, a sophomore. "I have a healthy respect for authority." And Dean Blackstock adds that the rules tell students "that there's something going on here about the male-female thing that we need to elevate ourselves above. Passions have to be controlled." But many are troubled by the discrepancies between official rhetoric and practice, of which the heavy-handed, *in loco parentis* bureaucracy is just one example. "I love this

"PUBLIC IMAGE MEANS EVERYTHING HERE," SAYS A SENIOR, "BECAUSE OF THE PRIVATE DONATIONS." THERE ARE MANY IRONIES AT HILLSDALE, BUT FEW FORUMS FOR DISCUSSING THEM.

institution," declares one anguished senior, "but it's an awful thing if people cannot live by what they teach. There's not been a way to vent frustrations without landing in hot water."

The obvious place to vent frustrations, of course, would be in *The Collegian*, but the paper has become a symbol of the very problems it is meant to address. "There is a quashing of opinion at the administrative level," says David Bobb, a former *Collegian* editor who had articles killed by Dean Barker. He cites, as an example, the case of an education professor whose contract was not renewed. "The administration would not allow any article mentioning this man's name, even in an editorial or a simple news article. The stated reason is often lawsuits. The nonstated reason is embarrassment to the institution."

Dean Barker responds that she's simply protecting the students: "In the past, we've had some editors who wrote some very careless articles—damaging to personnel, professors, et cetera. It's a legal matter. It's not something that students know anything about. Sometimes people—an administrator or a faculty member—will attempt to use the newspaper as their own soapbox. If we have a controversial issue, such as academic freedom, I hope I can be there to direct students on how to produce a balanced presentation."

After *The Chronicle of Higher Education* reported alleged violations of academic freedom on campus, the college embarked on damage control. Dean Barker announced that *The Collegian* would devote an entire issue to the discussion of academic freedom. She would solicit the articles herself, she explained, in order to protect *Collegian* editors from manipulation "by individuals on either side of the issues."

The result, published on March 21, was reminiscent of the Soviet media before glasnost. "Our house is not filled with demons," wrote Charles Van Eaton, chair of the economics department. "We must all—faculty, students and administration—make sure we don't see them where they don't exist.... I support Hillsdale College and George Roche." An English professor, noting that Hillsdale employees have contributed almost $2 million to the college's most recent fund-raising campaign, took the opportunity to correct a misquote in an interview he once gave to a newspaper about the college. "When the article appeared," he wrote, "Dr. Roche was compared to Jack Palance; I had really compared him to Gary Cooper. I'm pleased now to set the record straight."

None of the *Collegian* articles discussed specific charges made by the *Chronicle*, and only a few dealt with academic freedom in general. Dr. Roche's editorial sidestepped the issue altogether. "Experience suggests that healthy skepticism is always in order when carefully analyzing what is being reported in the media," he opined. "Neither internal misunderstandings that arise from time to time nor the external forces such as the media can detract from what our college is becoming: an institution of national vision and example."

But Roche may not have the last word. Fearful but determined, at least a few conservatives on campus occasionally manage to express their dissent. One morning last fall, college officials awoke to discover the thousand-pound Hillsdale Eagle tarred and feathered.

Emily Eakin is on the staff of *The New Yorker*. Her article, "Walking the Line," appeared in the March/April issue of *Lingua Franca*.

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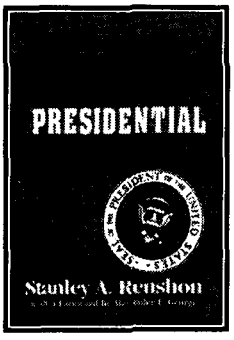

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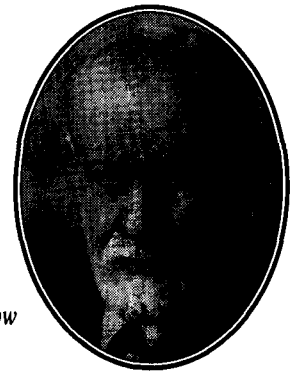

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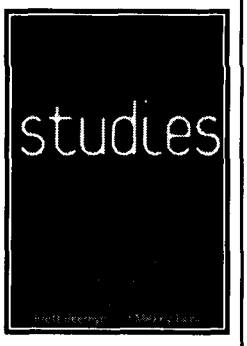

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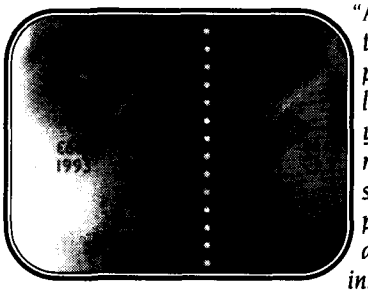

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LAST WILL AND TESTAMENT OF AN EX-LITERARY CRITIC

I ONCE MANAGED TO LIVE FOR A long time, and with no apparent stress, a secret life with literature. Publicly, in the books I'd written and in the classroom, I worked as an historian and polemicist of literary theory, who could speak with passion, and without noticeable impediment, about literature as a political instrument. I once wrote that the literary word was like a knife, a hammer, a gun. I became a known and somewhat colorfully controversial figure, regularly excoriated in neo-conservative laments about the academy.

The secret me was me-the-reader, in the act of reading: an experience in which the words of someone else filled me up and made it irrelevant to talk about my reading; an experience that I'd had for as long as I can remember being a reader. This secret life implicitly denied that any talk about what I had undergone could ever be authentic. My silent encounters with literature are ravishingly pleasurable, like erotic transport.

In private, I was tranquillity personified; in public, an actor in the endless strife and divisiveness of argument, the

BY **FRANK LENTRICCHIA**

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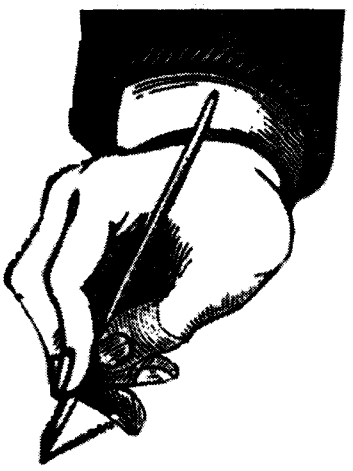

IN MY SECRET LIFE AS A READER, I WAS TRANQUILITY PERSONIFIED. IN MY PUBLIC LIFE AS A CRITIC, I WAS AN ACTOR IN THE ENDLESS STRIFE AND DIVISIVENESS OF ARGUMENT, THE "DIRTY HARRY OF LITERARY THEORY."

"Dirty Harry of literary theory," as one reviewer put it. My secret life eventually was to be shared with students in my undergraduate classroom, while my public life as literary intellectual continued to be played out in the graduate classroom. Two types of classroom; two selves unhappy with one another.

ONCE, AND ONLY ONCE,

I posed the following question to undergraduate majors in a course I teach at Duke University on modern literature: "Anybody here like literature?" Looks of puzzlement and concern: *Is he stoned*? I like my undergraduates, with whom I share a bond of stubborn naïveté. We believe that literature is pleasurable and important, as literature, and not as an illustration of something else. I've posed the same question in graduate seminars. The response never varies: knowing laughs, disturbing nods of recognition, a few stares of impatience and hostility. They assume I'm one of them. They say, "You don't believe that literature is important as literature." Then they point to the damaging evidence of some of my work in the field, usually to a book called *Criticism and Social Change*. I want to reply, "You need to understand the context." I say nothing. They believe that the book is clear, that no context can modify its essential meaning, and they're right. When *Criticism and Social Change* appeared in 1983, I was convinced that a literary critic, *as a literary critic,* could be an agent of social transformation, an activist who would show his students that, in its form and style, literature had a strategic role to play in the world's various arrangements of power; that literature wasn't to be relegated to the Arts and Leisure section of the Sunday paper, as if it were a thing for weekend amusement only. I would show my students that what is called "literature" is nothing but the most devious of rhetorical discourses (writing with political designs upon us all), either in opposition to or in complicity with the power in place. In either case, novels, poems, and plays deserved to be included in the Sunday section called News of the Week in Review.

Over the last ten years, I've pretty much stopped reading literary criticism, because most of it isn't literary. But criticism it is of a sort—the sort that stems from the sense that one is morally superior to the writers that one is supposedly describing. This posture of superiority is assumed when those writers represent the major islands of Western literary tradition, the central cultural engine—so it goes—of racism, poverty, sexism, homophobia, and imperialism: a cesspool that literary critics would expose for mankind's benefit. Just what it would avail us to learn that Flaubert was a sexist is not clear. It is impossible, this much is clear, to exaggerate the heroic self-inflation of academic literary criticism.

To be certified as an academic literary critic, you need to believe, and be willing to assert, that Ezra Pound's *Cantos*, a work twice the length of *Paradise Lost,* and which 99 percent of all serious students of literature find too difficult to read, actually forwards the cause of worldwide anti-Semitism. You need to tell your students that, despite what almost a century's worth of smart readers have concluded, Joseph Conrad's *Heart of Darkness* is a subtle celebration of the desolations of imperialism. My objection is not that literary study has been politicized, but that it proceeds in happy indifference to, often in unconscionable innocence of, the protocols of literary competence. Only ten to fifteen years ago, the views I've cited on Pound and Conrad would have received barely passing grades had they been submitted as essays in an undergraduate course. Now, such views circulate at the highest levels of my profession in the essays of distinguished literary critics.

I've never believed that writers had to be superior in anything, except writing. The fundamental, if only implied, message of much literary criticism is self-righteous, and it takes this form: "T.S. Eliot is a homophobe and I am not. Therefore, I am a better person than Eliot. Imitate me, not Eliot." To which the proper response is: "But T.S. Eliot could really write, and you can't. Tell us truly, is there no filth in your soul?"

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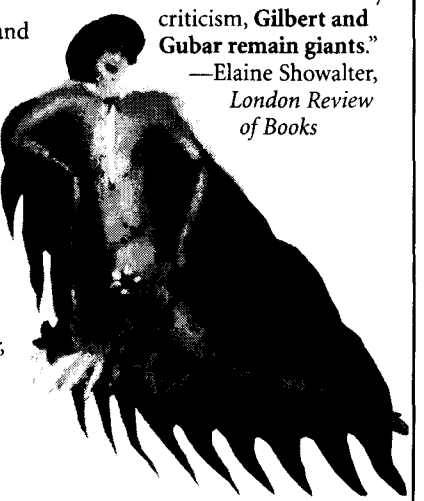

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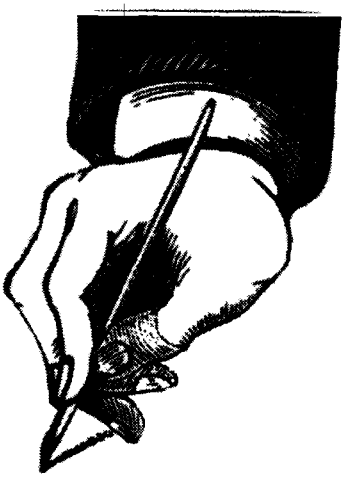

I'M A TEACHER WHO BELIEVES LITERATURE CAN'T BE TAUGHT, IF BY TEACHING WE MEAN HAVING A DISCIPLINE, A METHOD, AND RULES FOR ENGAGING THE OBJECT OF STUDY. I'M A MAN FLYING FROM IDEAS, INCLUDING MY OWN.

WHEN IT'S THE REAL THING, literature enlarges us; strips the film of familiarity from the world; creates bonds of sympathy with all kinds, even with evil characters, who we learn are all in the family. Each of these points has been made long ago in response to the question, What is literature for? With no regrets, I tell you that I have nothing new to offer to the field of literary theory.

I confess to never having been able to get enough of the real thing. I worry incessantly about using up my stash and spending the last years of my life in gloom, having long ago mainlined all the great, veil-piercing books. Great *because* veil-piercing. Books propelling me out of the narrow life that I lead in my own little world, offering me revelations of strangers, who turn out not to be totally strange; a variety of real worlds, unveiled for me, for the first time.

If you should happen to enjoy the literary experience of liberation, it's not likely that you do so because you're able to take apart the formal resources of literature. All that you know is that you live where you live and that you are who you are. Then you submit to the text, you relinquish yourself, because you need to be transported. You know with complete certitude that, when you are yourself, you are only, at best, half alive. Even if you can't say what it is, you know when you're in the thrall of real literature. You can't get your fix from reading the Op-Ed page or, for that matter, any other pages in discourses you think of as *not literary*. If asked to define "literary," you could not do it. If pressed, you'd say, "I'm not interested in the question." It's like asking me who God is. You might say, as I would, "The question 'What is literature?' is a question for those who secretly hate literature." If you put a gun to my head, I'll say, "All literature is travel literature, all true readers shut-ins."

The first time that I traveled it was 1956 and I was sixteen. I was in bed. Ever since, I like to do it in a bed, or reclining on a couch, or on the floor, with my knees drawn up—just like the first time, the book leaning against my thighs, nestled in my groin. The first booking was arranged by a high school teacher named (honest) LaBella, who said to me out of the blue, "Live fast, die young, and have a good-looking corpse." He told me that he was quoting a line from a novel that I should read, *Knock on Any Door* by Willard Motley. I tried to take out the book from my hometown public library but was informed that I could have it only if I brought them a letter from my mother saying that it was okay, which my indulgent mother was happy to write.

After supper, I withdrew to my room, shut the door, and read deep into the night. Next morning, I didn't bother with breakfast. My mother looked in to ask if I was sick. I kept on going into the early afternoon, when I finished, still in my pajamas, unwashed and unshaven. Too bad I couldn't have hooked up a catheter.

I was living in the world of Nick Romano, a good Italian-American Catholic, an altar boy, who through a terrible unfairness is cast down into the mean streets of Chicago's West Side and, eventually, at twenty-one, into the electric chair for a murder that he in fact committed and that I wanted him to get away with. Live fast, die young, and have a good-looking corpse was Nick's motto. He loved a girl named Rosemary, who loved him back passionately. They actually did it.

I was also a good Italian-American Catholic, crazy for a girl named Rosemary, but whom I never talked to, never mind the other thing, which almost nobody in my teen world did. I lived in Utica, New York, a small ethnic town, where parents were strict, where the streets were not mean. I had (and have) a dramatic life in books, not on the streets.

A couple of years ago, I learned that the late Willard Motley was gay and black, and that he only rarely wrote about blacks. Occasionally I try to factor Motley's race and sexual orientation into what I experienced when I read his novel. I can't do it. Recently, I learned that Motley said, in response to an obvious question, that he considered himself to be a member of the human race. In the current academy, there's no possibility of accepting that statement as anything but a pathetic dodge.

When I grew up and became a literary critic, I learned to keep silent

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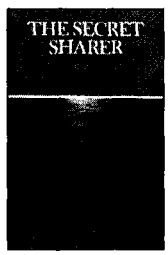

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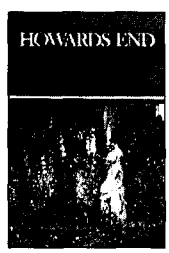

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about the reading experiences of liberation that I'd enjoyed since childhood. With many of my generation, I believed that my ability to say the words "politics" and "literature" in the same breath was the only socially responsible way to affirm the value of literary study.

Then, seven years ago, I lost my professional bearing and composure. The actual crisis occurred in a graduate class, just as I was about to begin a lecture on Faulkner. Before I could get a word out, a student said, "The first thing we have to understand is that Faulkner is a racist." I responded with a stare, but he was not intimidated. I was. He wanted to subvert me with what I thought crude versions of ideas that had made my academic reputation, and that had (as he told me before the semester began) drawn him to my class. And now I was refusing to be the critic he had every right to think I was. And I felt subverted. Later in the course, another student attacked Don DeLillo's *White Noise* for what he called its insensitivity to the Third World. I said, "But the novel doesn't concern the Third World. It's set in a small town in Middle America. It concerns the technological catastrophes of the First World." The student replied, "That's the problem. It's ethnocentric and elitist." I had been, before that class, working hard to be generous. After that class, I didn't want to be generous anymore and tried to communicate how unspeakably stupid I found these views, but had trouble staying fully rational. There was an explosion or two of operatic dimension. I wasn't the tenor hero; I was the baritone villain.

So I gave up teaching graduate students. I escaped into the undergraduate classroom—in other words, slipped happily underground in order to talk to people who, like me, need to read great literature just as much as they need to eat.

I'M A TEACHER WHO believes that literature can't be taught, if by teaching we mean being in lucid possession of a discipline, a method, and rules for the engagement of the object of study. I believe that the finest examples of the object of study cannot be ruled and that, therefore, professional literary study is a contradiction in terms. Great writing is a literally *unruly*, one-of-a-kind thing, something new and original in the world of literature, which (like all cultural worlds) is dominated by the conventional and the rule-driven: the boringly second-rate. Where then is the teacher? In my classroom, I assume, but cannot prove, that there can be illuminating conversation about the peaks of unruly originality, from Homer and Dante to Joyce and Proust. I assume that such conversation cannot be replaced by what goes on in the sociology or the economics classroom.

We do not, after all, tell economists that all economic data and systems are actually disguised examples of novels, poems, and plays. Yet this is precisely the form of absurdity that the professional study of literature has taken. The situation in the literary wing of the academy is that those who (when teenagers) spent the days and nights of their lives with their noses happily buried in imaginative literature now believe that they must look elsewhere, to academic disciplines, for the understanding and values of their happiness. And look elsewhere they do, with holy zeal. They embark upon a course and leave their happiness far behind.

I believe that what is now called literary criticism is a form of Xeroxing. Tell me your theory and I'll tell you in advance what you'll say about any work of literature, especially those you haven't read. Texts are not read; they are preread. All of literature is *x* and nothing but *x*, and literary study is the naming (exposure) of *x*. For *x*, read imperialism, sexism, homophobia, and so on. All of literary history is said to be a display of *x*, because human history is nothing but the structure of *x*. By naming *x*, we supposedly name the social order (ordure) as it is, and always has been. The point of naming it? Presumably to produce a contagion of true understanding (the critic as social interventionist), from which would follow appropriate social change in wholesome directions, though it has to be noted that the literary academy has long been staffed by people with righteous understanding, who assiduously

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disseminate that understanding in the classroom, and still the world remains governed by sexism and so on. In the hearts of those who study literature lies the repressed but unshakable conviction that the study of literature serves no socially valued purpose. Too bad academic literary critics can't accept their amateur status—that is, their status as lovers.

If the authority of a contemporary literary critic lies in his *theory* of *x*, then wherein lies the authority of the theory itself? In disciplines in which he has little experience and less training. The typical literary critic who wields a theory is not himself a sociologist, historian, or economist, as well as a student of literature. A scandal of professional impersonation? No, because the impersonators speak only into the mirror of other impersonators and rarely to those in a position to test their theories for fraudulence. An advanced literature department is the place where you can write a dissertation on Wittgenstein and never have to face an examiner from the philosophy department. An advanced literature department is the place where you may speak endlessly about gender and never have to face the scrutiny of a biologist, because gender is just a social construction, and nature doesn't exist.

My reader has the right to pose some questions: You say that literature of original character can't be taught. So what is it that you do in your classroom? And you are obviously weary of the pounding chatter about sexism and so on. Are you saying that those subjects of academic literary criticism are not important just because they are fashionable? Is not literature significantly about such subjects, whether or not literary critics take them up? My answers: Literature is about homophobia and so on, but only because literature is about everything real and imaginable under the sun, including man as a political animal. Imperialism and so on are subjects for imagination, not agendas or ideas to be illustrated. Imaginative writers have but one agenda: to write beautifully, rivetingly, unforgettably.

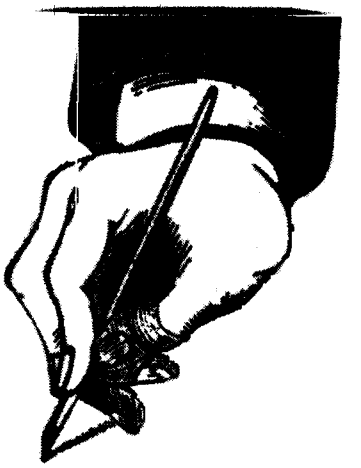
What I see in the academy is an eager flight from literature by those who refuse to take the *literary* measure of the subject, whatever the subject may be. The literature student sees the objects that historians and sociologists see, but he ought to see them through the special lens of literature as objects in stylized and imaginative landscapes. The authentic literary type believes with Oscar Wilde that life is an imitation of art. Sociologists don't believe that; philosophers don't either. Why should they? They're sociologists and philosophers, who know that life is an imitation of sociology and philosophy.

I would take it as a sign of renewed health in literary studies if critics would recognize the value and authority of other disciplines, in which they have (for the most part) but cocktail party acquaintance, disciplines practiced by serious people, many of whom do not take literature seriously, but perhaps more seriously than they take literary critics, whom they think of as charlatans deluxe. I would take it as a miraculous sign of full recovery if contemporary literary critics would recognize the impious comedic dimension of the most serious and weighty works of the literary tradition.

THE FIRST THING I DO

in my classroom is shut the door and then make sure it's shut tight. (Unfortunately, on the windows of my classroom there are no shades.) Since I do not believe that, as a literary critic, I can have honest recourse to method, theory, and discipline—original writing being, by my definition, the antithesis of those things—I'm uneasy about what I do on university grounds, where those in charge have every right to expect that professors convey knowledge in systematic fashion, so that students might come away with an "education"—rules of investigation that they might apply to texts that I haven't taught them. The academy doth make scientific impersonators of literary critics, who should rather be anarchists.

Behind closed doors, with only undergraduates in attendance, I become something of a rhapsode. As Plato says in the *Ion*, rhapsodes are enthusiasts. We're out of our minds. Like all rhapsodes, I like to recite from the text. I tell my students that in true recitation, we're possessed, we are the



WE DO NOT, AFTER ALL, TELL ECONOMISTS THAT ECONOMIC SYSTEMS ARE ACTUALLY DISGUISED EXAMPLES OF NOVELS, POEMS, AND PLAYS. YET THIS IS EXACTLY THE FORM OF ABSURDITY THAT THE PROFESSIONAL STUDY OF LITERATURE HAS TAKEN.

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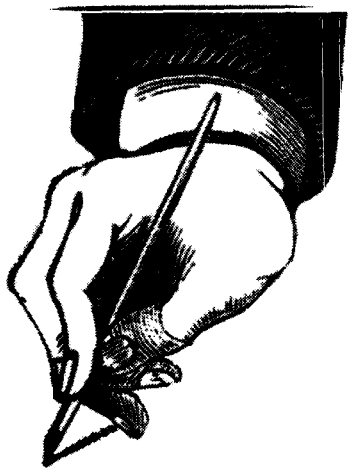

TOO BAD ACADEMIC LITERARY CRITICS CAN'T ACCEPT THEIR AMATEUR STATUS—THAT IS, THEIR STATUS AS LOVERS.

medium for the writer's voice. I speak the text as the writer would speak it—this is my radical and unverifiable claim—and the phrases and sentences flow out of me as they flowed from him in the process of creating the text. The writer flows into me and out of me: my mouth his exit into our world.

My listener-students, in the moment of recitation, are infused, taken over by the writer's original voice embodied in me. They too become possessed. Rhapsode and audience assume a single strange consciousness, not their own: "living," not "knowing," the text. We are simply, and collectively, mad.

Because I am an imperfect rhapsode, I bring to my students what I know about literary history, the author's life and times, literary forms, types, and styles: real knowledge, slowly and sometimes painfully gained over a lifetime, which takes me to the brink of the text itself. My doctorate in literature helps, but it does not take me inside. I share this knowledge with my students, but it doesn't substitute for an honest act of reading. Then we face, let us say, James Joyce's *Ulysses*, and quickly learn that, when we confront the page itself, calling *Ulysses* a novel, or a comic epic in prose, or an odd instance of satire, or a modernist experiment, doesn't do us much good, even if we have a sophisticated understanding of what these things mean. At the level of the page itself, all I have is my relatively informed sensibility and a number of years of reading, as I fumble in the dark of originality. We try to describe what is on the page. That's all.

In my classes we creep along (a whole semester, for example, on *Ulysses*). We tend to have difficulty getting through reading lists. I am a slow reader. We tend not to come to large conclusions. We don't know, at the end of the semester, what *Ulysses* means. We even have a hard time with the question, What is *Ulysses* about? A harder time, I'm pleased to say, at the end of the semester than at the beginning. I'm not comfortable with questions about meaning or subject matter. I am a man flying from ideas, including his own.

Most of all, we get lost in the particulars of Joyce's writing. We like to wallow. We try to see "characters,"

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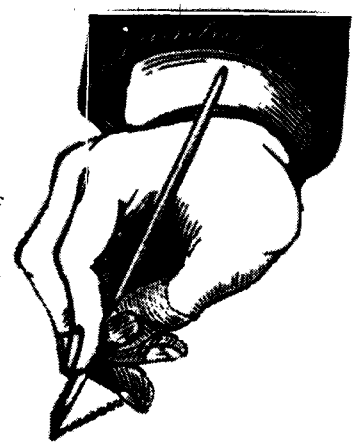
"Dublin," "narrative," but what we only see is writing. Again and again we make the reader's equivalent of the discovery that Marcel Proust made when he finally knew that he was a writer. The young Proust was burdened with a sense that a mystery lay concealed behind certain objects of the world which he could not get out of his mind. His sense of concealed significance coincided with his despair of finding a literary vocation. Then one fine day the rind of things peeled away and he saw that the mysterious significance was a phrase, perhaps a word, maybe a fragment of a sentence. And these were *his* words, first fruits of his wanting to write. Proust found his own writing as the secret concealed behind things. So the reader of Joyce, or of any writer of force, looking for the big things behind the text, will in the end find the only big thing, the writing in its specific shape and texture, and all that the writing incarnates, thanks to its specific shape and texture. The reader stays happily, then, at the surface of the text, where all the deep stuff resides, trying to describe the surface—feeling about in the dark, then reporting back from the dark in words that would describe the encounter with strange combinations of words.

My classes are an attempt to share a text in this way. The text so shared is memorable, we remember it long, because we hover over the surface untiringly; low-flying readers we are. We would memorize *Ulysses*. Teacher and students textually bonded for about fifteen weeks; becoming something cohesive and intimate, an enworded community. Later, when we must part our ways (they graduate and go away for good, only a few return), we will occasionally (in our privacy) see our lives through the world-bearing words of *Ulysses*, and we'll recall each other and ourselves in that classroom, and we'll be united again in a way, in Joyce's writing, as we travel again together in a world made by Joyce. I think that's a good enough reason to teach literature, in any classroom.

Frank Lentricchia teaches literature at Duke University. His novels, *Johnny Critelli* and *The Knifemen*, will be published together in one volume by Scribner's in November.



MY CLASSES HAVE A HARD TIME WITH THE QUESTION, WHAT IS ULYSSES ABOUT? A HARDER TIME, I'M PLEASED TO SAY, AT THE END OF THE SEMESTER THAN AT THE BEGINNING.

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UNCOLORED PEOPLE

THE RISE OF WHITENESS STUDIES

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IN SOUTH CAROLINA, A WHITE MAN DRIVES his van through the front window of a store selling Confederate and Ku Klux Klan memorabilia. In Boston and Minneapolis, citizens set up "copwatch" programs to monitor and videotape scenes of police brutality in black neighborhoods. In rural Indiana, some girls who wear hip-hop clothing to school are spat upon and threatened with death by white boys before being suspended from junior high.

Behold the race traitors of the Nineties. Back in the Jim Crow South, the label was used to revile whites thought to be too cozy with blacks. Now, activists are embracing the bigot's epithet in the same way gays and lesbians have appropriated the word "queer"—as part of a small but growing vanguard resolved to battle racism in America by renouncing the privileges of whiteness. While their perspectives and actions may seem distant from the academy, the race traitors are in fact the political wing of a movement that has spawned a journal and a proliferation of scholarly books. It may not be premature to speak of a new humanities subfield: whiteness studies.

These days Americanists have forsaken the whiteness of the whale for the whiteness of the male. The working-class nineteenth-century male, to be precise. And the timing is strangely fitting, in an equal-but-opposite-reaction sort of way. No trend in humanities scholarship has generated more media coverage over the past couple of years than the rise of the black public intellectuals. From *The New Yorker* to *Atlantic*, *Dissent* to *The Nation*, Gates, hooks, West, Dyson, et al. have been anatomized and historicized. (What we could use now is a review essay on the review essays.) A few of these African-American scholars have written about whiteness. But a majority of the new work has come from academics who are phenotypically white.

Books on the history, construction, and representation of whiteness have garnered critical acclaim and top prizes from the Modern Language Association and the Organization of American Historians. Unlike much recent work in the humanities, their arguments can be stated succinctly and made comprehensible (by and large) to the layperson. Like the New Left history of the Sixties, these studies are rooted in the experiences of people who were activists before they became academics. They offer a key to understanding the vexed history of race in America, thereby synthesizing nearly 400 years of social history. Best of all, perhaps, they promise not just a means of understanding the contemporary racial landscape but a political strategy for ameliorating lingering racism. If this work does not offer a usable past, it does provide an excruciating analysis of just how unusable the past can be.

IN TONI MORRISON'S bittersweet novel *Sula* (1973), the twelve-year-old protagonist has a run-in with some boys, sons of recent Irish immigrants in a small northern town. The immigrants came expecting the promised land and encountered instead fear and distrust.

"With one exception the older residents of Medallion scorned them," Morrison writes of the Irish. "The one exception was the black community. Although some of the Negroes had been in

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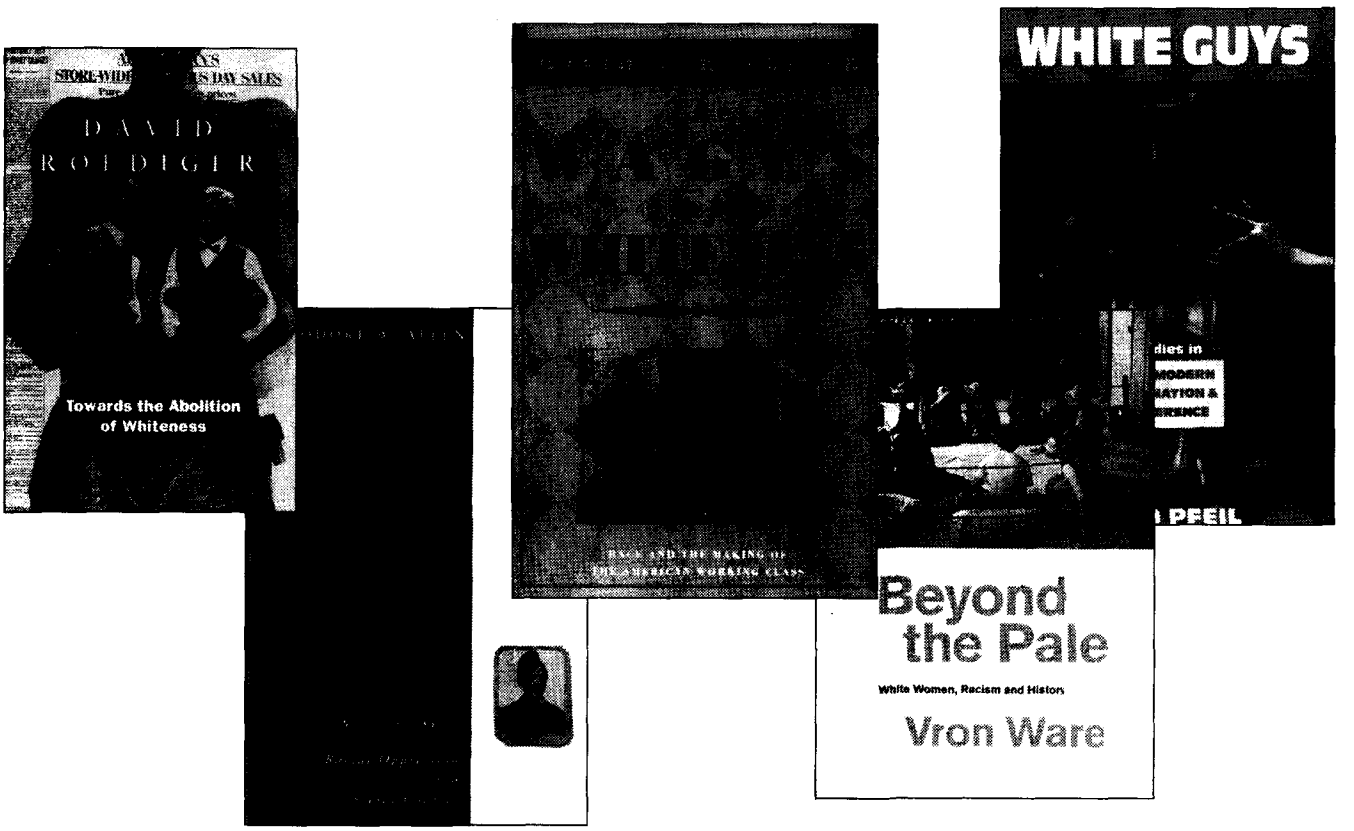

Medallion before the Civil War...if they had any hatred for these newcomers it didn't matter because it didn't show. As a matter of fact, baiting them was the one activity that the white Protestant residents concurred in. In part their place in this world was secured only when they echoed the old residents' attitude toward blacks."

The last sentence, with its bitter irony about how the color line is drawn, gets us as close as any to the heart of whiteness scholarship. In an influential 1989 article published in the *Michigan Quarterly Review*, and adapted in her best-selling *Playing in the Dark: Whiteness and the Literary Imagination* (Vintage, 1992), Morrison asks some key questions. What difference has it made to American literature that its imagined readership has been assumed to be white? A great deal of work has addressed the "black image" in American literature; what about the white image? "My project," Morrison writes, "is an effort to avert the critical gaze from the racial object to the racial subject; from the described and imagined to the describers and imaginers; from the serving to the served."

This is the crucial move in the scholarship of whiteness. After years of dissecting the Other, it asks, in effect, why must the Other always be dark? Why is white the default setting of so much of our scholarship about America, ranging from literary studies to labor history? There is a quality of transparency to whiteness, as if being white means lacking a racial identity. Titles like *White Over Black: American Attitudes Toward the Negro, 1550–1812* (1968) and *The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817–1914* (1971) suggest that it is always "the black" who needs to be explained in reference to whites. But as the activist and writer Coco Fusco claims, "racial identities are not only Black, Latino, Asian, Native American and so on; they are also white. To ignore white ethnicity is to redouble its hegemony by naturalizing it."

WHAT HAPPENS to our understanding of race when the dreaded ethnographic gaze is turned back upon itself, away from the (presumably) nonwhite Other to the (presumably) white subject? The consequences might be far more disturbing and ambiguous than one expects. According to one line of argument, personal freedom itself is won at the expense of racial equality. As Morrison writes: "Freedom (to move, to earn, to learn, to be allied with a powerful center, to narrate the world) can be relished more deeply in a cheek-by-jowl existence with the bound and unfree, the economically oppressed, the marginalized, the silenced."

Morrison's ideas echo the work of a key figure in the genealogy of whiteness: Edmund Morgan, Sterling professor emeritus at Yale. His book *American Slavery, American Freedom: The Ordeal of Colonial Virginia* (1975) is arguably the most admired recent work on U.S. history; in a massive survey of members conducted by the Organization of American Historians, Morgan's work garnered more citations than any other. In it, he demonstrates how privileges for colonial Virginia's poor white settlers were won at the expense of its blacks. Political and economic rights for plebeian whites were a luxury granted by the planter elite only in exchange for the enslavement of all blacks. The "American Paradox," as Morgan dubs it, consists in the fact that the ideal of freedom is historically rooted in the institution of slavery, that the two are

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inextricably racialized. Poor whites accepted this Faustian arrangement in eighteenth-century Virginia, and, some would argue, have been buying a version of it ever since.

There is also another side to the study of whiteness, one with very different implications: This is the idea of the American as creole. Here the emphasis is less on how whiteness is set apart from other racial identities than on how it is mixed up with them. Toni Morrison writes: "Africanism is inextricable from the definition of Americanness, from its origins on through its integrated or disintegrating twentieth-century self." With these words, Morrison builds on the tradition of black cultural criticism pioneered by Ralph Ellison and Albert Murray and continued by Stanley Crouch. These writers exult in the fact that Americans have created a unique cultural hybrid, one that shows the traces of the ethnic groups that make it up and is different than it would be if either blacks or whites were out of the picture. "American culture, even in its most rigidly segregated precincts, is patently and irrevocably composite,"

IF WHITENESS STUDIES DOES NOT OFFER A USABLE PAST, IT DOES PROVIDE AN EXCRUCIATING ANALYSIS OF JUST HOW UNUSABLE THE PAST CAN BE.

Murray writes, before floating a favorite whiteness riff: "It is, regardless of all the hysterical protestations of those who would have it otherwise, incontestably mulatto." Ralph Ellison, Murray's old Tuskegee buddy, developed similar ideas for decades, even in the pages of *Time*. "Without the presence of Negro American style," he wrote in 1970, "our jokes, our tall tales, even our sports would be lacking in the sudden turns, the shocks, the swift changes of pace (all jazz-shaped) that serve to remind us that the world is ever unexplored, and that while a complete mastery of life is mere illusion, the real secret of the game is to make life swing."

U.S. historians had been making much the same point. W.J. Cash argued that "Negro entered into white man as profoundly as white man entered into Negro—subtly influencing every gesture, every word, every emotion and idea, every attitude," while Edmund Morgan's colleague at Yale, C. Vann Woodward, asserted in 1969 that "so far as their culture is concerned, all Americans are part Negro." In recent years, cultural historians have had a busy time working with this notion.

But in no field has whiteness scholarship had more of an impact than in that of labor history. And here the story of whiteness studies makes a long leap backward, to W.E.B. Du Bois's *Black Reconstruction in America* (1935). In this impassioned work Du Bois rescued the freed slaves from the calumny heaped upon them by a generation of Reconstruction historians, whose depiction of ignorance, sloth, and concupiscence among post–Civil War blacks is the U.S. moral equivalent of Holocaust-denial scholarship (and reached the masses through D.W. Griffith's *Birth of a Nation*). Near the end of his book, Du Bois contributed a seminal whiteness riff. Reflecting on the loyalty of poor white labor to the southern system, he pointed out that "the white group of laborers, while they received a low wage, were compensated in part by a sort of public and psychological wage": deference, titles, better schools, access to public facilities, and the like. Fast-forward all the way to 1991, and we see Du Bois's notion at work in David Roediger's *The Wages of Whiteness: Race and the Making of the American Working Class* (Verso), which more than any other book has put the historical construction of whiteness on the map for social historians.

In doing so Roediger challenged a venerable tradition in labor history, one that views class as objectively real while race exists only in the minds of some workers. In their eagerness to rescue American workers from the apolitical purgatory to which they had been consigned by the consensus his-

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torians, practitioners of the New Labor History in the Seventies and Eighties were willing to overlook some warts on the subjects they studied. Desperate for a usable past of home-grown revolutionary consciousness, some scholars have charged, labor scholars wrote blacks out of the story. Historian Nell Irvin Painter complains that U.S. labor historians "often prefer to wrap themselves in fashionable Europeanisms, and to write as though their favorite northern, European-American workers lived out their destinies divorced from slavery and racism." Herbert Hill charges Herbert Gutman with soft-pedaling the racism present in the United Mine Workers union. Noel Ignatiev points out that Sean Wilentz's highly regarded book *Chants Democratic: New York City and the Rise of the American Working Class, 1788-1850* (1984) contains just two references to African-Americans; Ignatiev adds that the book makes no mention of its subjects' whiteness, suggesting Wilentz takes that whiteness for granted.

Roediger's approach to the same historical subjects is quite different. Looking at urban workers in the North before the Civil War, he shows that whiteness was not simply a found identity into which workers slipped. It was a category constructed through much trial and error to reassure workers who felt their independence threatened by the rapidly developing antebellum economy. The unnerving proximity of slavery caused white workers to distance themselves from blacks, especially the free blacks with whom they mingled. As they did so, they projected onto blacks the very qualities of sensuality and spontaneity that they felt themselves surrendering to the market. The contrast between the races allowed despised ethnic groups to transcend their minority status and join the great American majority. Perhaps Roediger's key insight is that

JOHN BROWN

WHITENESS, ACCORDING TO DAVID ROEDIGER, "IS THE EMPTY AND THEREFORE TERRIFYING ATTEMPT TO BUILD AN IDENTITY BASED ON WHAT ONE ISN'T AND ON WHOM ONE CAN HOLD BACK."

in the lived experience of actual people, race and class can never be disentangled. That is, how people understand themselves as social beings and wage earners has everything to do with how they think about people of other skin colors. There is no social identity without a defining Other. The question that has perplexed generations of U.S. historians—which has priority, race or class?—becomes moot.

IN RETROSPECT, *The Wages of Whiteness*, which promptly won the OAH's prize for social history, opened the floodgates of whiteness scholarship (although another landmark study, Alexander Saxton's long-awaited *Rise and Fall of the White Republic*, had been published a year earlier, in 1990.) In rapid succession there appeared Toni Morrison's *Playing in the Dark* (1992); Eric Lott's *Love and Theft: Blackface Minstrelsy and the American Working Class* (1993); Ruth Frankenberg's *White Women, Race Matters: The Social Construction of Whiteness* (1993); Theodore Allen's *The Invention of the White Race* (1994); Vron Ware's *Beyond the Pale: White Women, Racism and History* (1994); Mab Segrest's *Memoir of a Race Traitor* (1994); Noel Ignatiev's *How the Irish Became White* (1995); and Ian F. Haney Lopez's *White by Law: The Legal Construction of Race* (1996)—to cite just book-length studies.

What these books have in common is the belief that the category of whiteness is not given but historically constructed; that this process has been integrally bound up with concerns about class and gender; and that the category of whiteness is inextricable from the maintenance of social inequality, and therefore pernicious. Which is not at all the same thing as saying that actual white people are pernicious. The mischief begins when people embrace whiteness as the defining badge of their self-identity. As James Baldwin put it, in a line Roediger likes to quote: "As long as you think you are white, there's no hope for you." The corrosive quality of whiteness displays itself in many forms. Summing up her readings of such diverse writers as Poe, Cather, Twain, Hemingway, and Melville, Toni Morrison makes a remarkable observation: "Images of blackness can be evil and protective, rebellious and

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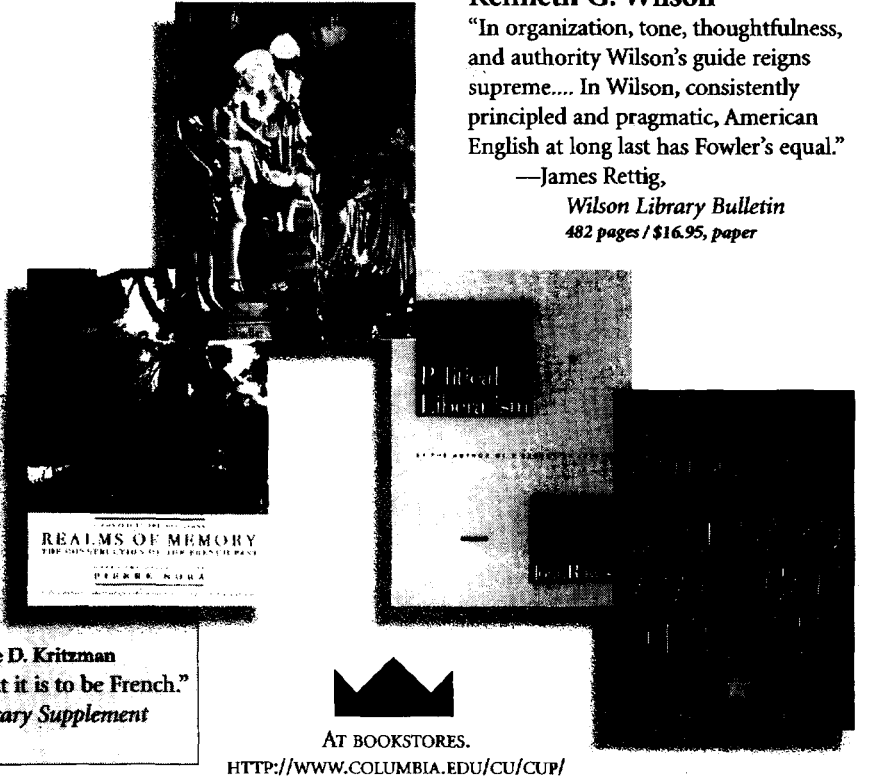

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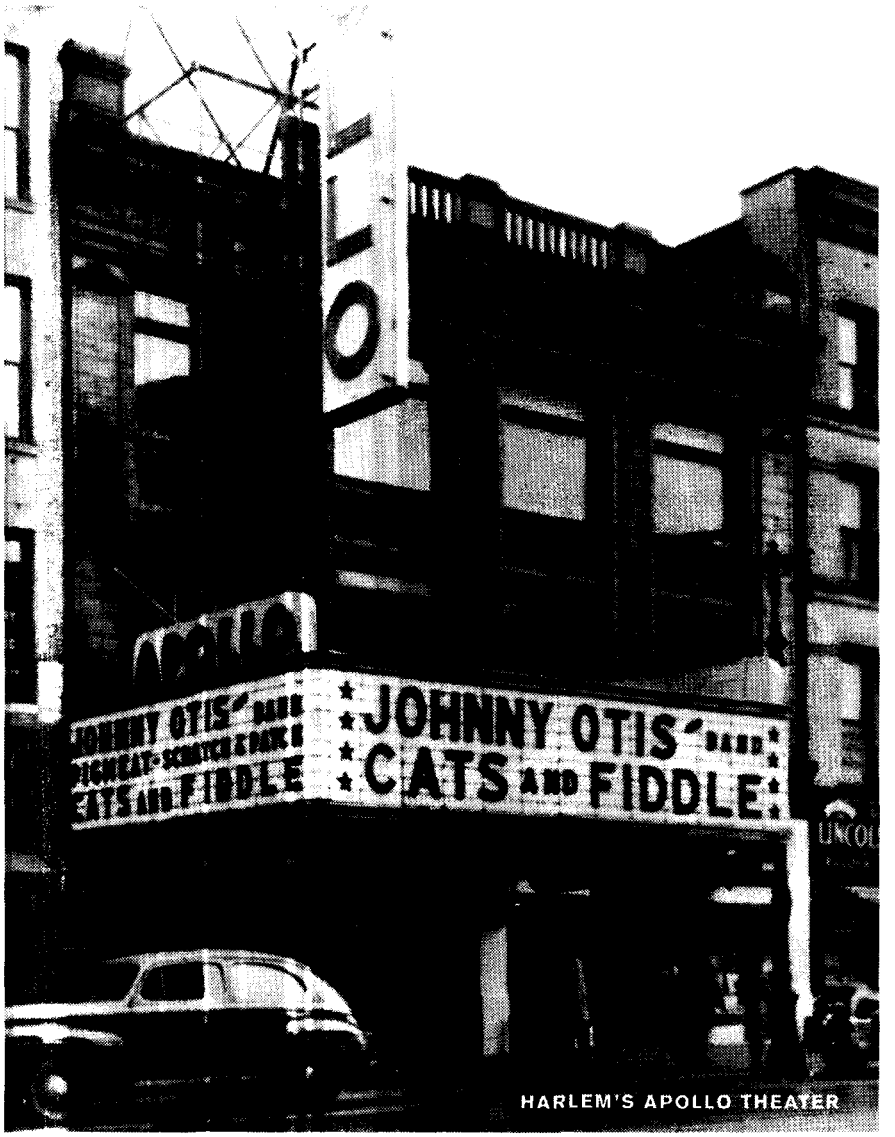
forgiving, fearful and desirable—all of the self-contradictory features of the self. Whiteness, alone, is mute, meaningless, unfathomable, pointless, frozen, veiled, curtained, dreaded, senseless, implacable. Or so our writers seem to say."

The social historian Roediger agrees. "It is not merely that whiteness is oppressive and false; it is that whiteness is *nothing but* oppressive and false," he writes. "There are Irish-American songs, Italian-American neighborhoods, Slavic-American traditions, German-American villages, and so on. But such specific ethnic cultures always stand in danger of being swallowed by the lie of whiteness. Whiteness describes, from Little Big Horn to Simi Valley, not a culture but precisely the absence of culture. It is the empty and therefore terrifying attempt to build an identity based on what one isn't and on whom one can hold back."

To the melanin-deprived, this judgment might appear harsh, a variation on Leonard Jeffries's "ice people" riff. But Roediger has a point. The only people nowadays who profess any kind of loyalty to whiteness *qua* whiteness (as opposed to whiteness as an incidental feature of some more specific identity) are Christian Identity types and Aryan Nation diehards. Anecdotal surveys reveal that few white Americans mention whiteness as a quality that they think much about or particularly value. In their day-to-day cultural preferences—food, music, clothing, sports, hairstyles—the great majority of American whites display no particular attachment to white things. There does seem to be a kind of emptiness at the core of whiteness.

A FAVORITE SON OF THE WHITENESS SCHOLARS IS JOHNNY OTIS, WHO WAS BORN TO A GREEK IMMIGRANT FAMILY AND WENT ON TO BECOME A BIG PLAYER IN L.A.'S BLACK RHYTHM AND BLUES SCENE.



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This raises a question: If whiteness is without any redeeming value, why has it been so successful, historically speaking? It's one thing to assert that race is just a social construct and whiteness a lie, another to take these notions seriously in dining halls and cafeterias, let alone the surrounding neighborhoods, where, as anyone can see, there are in fact white people and black people, talking, gesturing, and generally comporting themselves in what appear to be different ways. Are we just to wait for whiteness to fade away, as the state was supposed to wither under socialism? Or can something be done to give it the hook?

Some people think so. Liberal maverick Michael Lind, author of *The Next American Nation,* argues that what used to be called "racial amalgamation," i.e., interracial breeding, is the surest way to drive whiteness out of existence. But no one has pursued the end-of-whiteness agenda more single-mindedly than the publication *Race Traitor*, which modestly calls itself the "journal of the new abolitionism." The journal's credo: "Treason to whiteness is loyalty to humanity."

Race Traitor was founded in 1992 by its editors Noel Ignatiev and John Garvey, both of whom arrived in academia (Harvard and CUNY, respectively) after lengthy stints as worker-activists. Part scholarly journal and part zine, it carries an eclectic range of stuff: manifestos, reportage from the racial battle lines, interviews with race traitors, brief scholarly articles, reviews, memoirs. But its operative principle is simple: to break the power of whiteness in this country by encouraging people to renounce the wages of whiteness.

Ignatiev, whose book explains how one immigrant group (the Irish)

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became white, likens *Race Traitor* to running that story backwards: How can the white race be unmade? The point, he says, paraphrasing Marx, is not to interpret the white race, but to abolish it through a strategy of "creative provocation." The journal looks back to the example of the abolitionists, in particular John Brown, who, it says, successfully "startled the South into madness," precipitating a war that, much to everyone's surprise, freed the slaves. The key is to produce "reverse Oreo cookies," people who openly break the rules of whiteness and disrupt the institutions that propagate white privilege: the criminal justice system, schools, employment networks. "The existence of the white race depends on the willingness of those assigned to it to place their racial interests above class, gender, or any other interests they hold," asserts the editorial statement. "The defection of enough of its members to make it unreliable as a predictor of behavior will lead to its collapse."

John Brown might set an excessively high standard of race treason, but Ignatiev is quick to offer a less formidable example. "The real example we're looking to is Huckleberry Finn," he says. "Huck is faced with a difficult dilemma"—whether or not to do the "white" thing and rat on his friend, Jim. "And ultimately, he makes the right choice. *Race Traitor* is trying to get its readers to think about that moment of truth, how they would react under the circumstances." In the end, Ignatiev hopes that "if enough people who look white violate the rules of whiteness, so flagrantly that they jeopardize their white standing, their existence cannot be ignored. If it becomes impossible for the upholders of white rules to speak in the name of all who look white, the white race will cease to exist."

An obvious question arises: How does one recognize a race traitor? According to Ignatiev, the journal is "defining a new audience that didn't know it existed"— Generation X anarchist types, prisoners, radical educators. He says *Race Traitor* distributes around 2,000 copies of each issue, most of which are passed on to several readers (an anthology of articles from the journal has just been published by Routledge). A survey of the larger universe of race treason suggests, however, that popular culture is its common denominator. There are the white devotees of hip-hop, who, if they exhibit too much enthusiasm for black culture, may be reviled (or honored) by peers as "wiggers." And there are the white ethnics who have embraced black culture: Italian-American "guidos," for example; or the many who contributed their talents to the making of jazz or rock 'n' roll. The history of American popular music looks like one long succession of race traitors: from the Jewish songwriters of Tin Pan Alley to Benny Goodman, from Elvis to the Beastie Boys. Perhaps the favorite son of the whiteness scholars is Johnny Otis, who was born to a Greek immigrant family in Los Angeles and went on to become a big player in L.A.'s black rhythm-and-blues scene.

THE PROBLEM, as Roediger and others are quick to admit, is that the search for a usable past quickly turns up eccentric and sometimes downright embarrassing relatives. What is one to make of Mezz Mezzrow, jazz clarinetist and protohipster of the Thirties and Forties, sometimes called "the White Mayor of Harlem"? Raised in Chicago, Mezzrow moved to New York City in 1929 and married a black woman. Sentenced to Riker's Island for peddling marijuana, he requested to be housed with black prisoners. He proudly noted that his draft card recorded him as Negro. "Mezzrow, after his long years in and under Harlem, did truly think his lips had developed fuller contours, his hair had thickened and burred, his skin had darkened," wrote his friend Bernard Wolfe. "It was not, as he saw it, a case of transculturation. He felt he had scrubbed himself clean, inside and out, of every last trace of his origins in the Jewish slums of Chicago, pulped himself back to raw human material, deposited that nameless jelly in the pure Negro mold, and pressed himself into the opposite of his birthright, a pure black." ("I like Mezzrow," Noel Ignatiev admits, though he considers him "a crossover rather than a race traitor.")

Then there's Norman Mailer, whose 1957 manifesto "The White Negro" is widely denounced by the whiteness scholars—"loathsome" is Roediger's description. With evangelical fervor and breathless comma-splicing, Mailer celebrated the hipster, that existential outlaw who learned everything he needed to know about survival in atomic age America from blacks: "So there was a new breed of adventurers, urban adventurers who drifted out at night looking for action with a black man's code to fit their facts. The hipster had absorbed the existentialist synapses of the Negro, and for practical purposes could be considered a white Negro." Mailer was excited about the mating of blacks and bohemians: Blacks brought the "cultural dowry," marijuana served as "the wedding ring," and the union produced a child, "the language of Hip," whose "argot gave expression to abstract states of feeling which all could share, at least all who were Hip." Rarely has the African-American appeared more Other. Clearly some forays into race renunciation have not worn as well as others.

IT IS IN THE WORK of Eric Lott that the contorted image of the white Negro is given its closest attention. In his book *Love and Theft*, the white Negro is transmuted into his shadow self, the blackface minstrel, to become the master trope for the past 150 years of American culture. Lott, who teaches English at the University of Virginia, improvises all manner of dazzling chord modulations on his material. The historical significance of blackface minstrelsy, he writes, lies in its "small but significant crimes against settled ideas of racial demarcation." The minstrel hall provided a kind of camera obscura, a site in which racial, sexual, and class identities were dissolved and recombined. "Underwritten by envy as well as repulsion, sympathetic identification as well as fear," he argues, "the minstrel show continually transgressed the color line even as it made possible the formation of a self-consciously white working class."

Burnt cork is not requisite for this sort of blackface. One of Lott's most interesting suggestions is that nearly every white American male is at some point a race traitor—blackface minstrelsy serves as basic "equipment for living"

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among whites coming of age. "Every time you hear an expansive white man drop into his version of black English," he observes, "you are in the presence of blackface's unconscious return." This particular note was first struck in the Sixties by Leslie Fiedler, who argued that white males pass childhood as "imaginary Indians" and adolescence as "imaginary Negroes" before settling into maturity, "white once more."

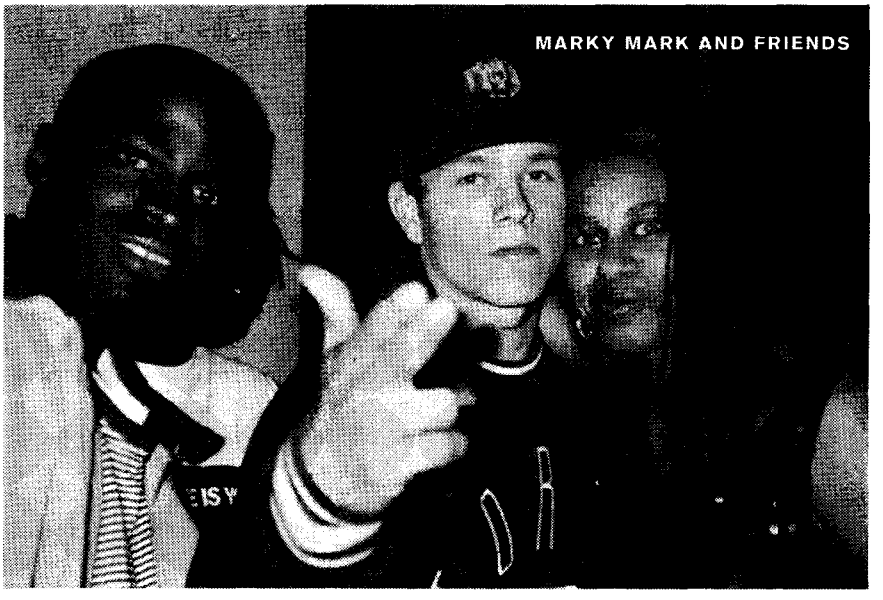
As Lott writes, blackface has touched virtually every form of culture—high, popular, and middlebrow—since it emerged in New York City during the 1830s. It would seem that buried within every white Negro lurks a race traitor struggling to break free. Or is it the other way around? One senses a deep ambivalence when whiteness scholars survey the landscape of popular culture. On the one hand, it has been the traditional stomping ground of race treason, the bait that lures whites over to the other side. On the other hand, it has produced silly, romanticizing, and, sometimes, exploitative white Negroes. Where exactly does one draw the line between blackface (bad) and race treason (good)? The normally emphatic Ignatiev and Garvey hesitate on this question. "We have been advised, and we hope we have heard the words well, that, for whites, the willingness to borrow from black culture does not equal race treason," they write. "Nonetheless, we are convinced that widespread borrowing hints at the possibility of something larger and more powerful than fashion decisions."

WHERE EXACTLY DOES ONE DRAW THE LINE BETWEEN BLACKFACE (BAD) AND RACE TREASON (GOOD)?

David Roediger is more skeptical. Updating Ralph Ellison's famous image of a race-baiting youth with a transistor blaring Stevie Wonder into his ear, he notes the contradictions: "racist skinheads dancing to ska music; Lee Atwater, bluesman and Willie Horton advertisement promoter; the white kid with an X hat and a Rebel flag belt buckle." Interracial friendships are now ubiquitous in Hollywood films, with little appreciable impact on how most Americans react to flesh-and-blood individuals of different skin colors.

There's another problem with race treason grounded in popular culture: Fish like to steal the bait. Which brings up an even deeper tension within the scholarship of whiteness. If American culture is and has long been inescapably mulatto, as Albert Murray and so many agree, why go on calling it theft? The story of cultural hybridization inevitably clashes with the narrative of appropriation and theft related by so many of the whiteness scholars. Lott, for example, makes much of "white guilt" over "the plundering of black culture," an anxiety which clouds much contemporary writing about popular culture. True, the original act may have been one of theft, even rape; there's no denying that the cultural exchange took place under conditions of marked inequality. But at some point, quite early on, something new was created, new forms of art or culture that occasionally overshadow the original crime. Or at least this is what Ellison and Murray have in mind. Through a process of cultural exchange, American culture became something different from any of its original ingredients, a creole stew for which Africa provided the essence.

If this all sounds vaguely familiar and unfashionable, that's because it's redolent of that battered utensil, the melting pot. While this pot offers a flawed metaphor for understanding the social experiences of diverse Americans, it makes perfect sense as a metaphor for culture. But scholars who acknowledge collective and collaborative bricolage at the level of language and literature—widely known as intertextuality—are quick to put up private property signs around other domains of culture. They need to make a choice: either drop the language of theft, expropriation, and plunder, or give up the familiar riffs about mulatto culture. The time has come to decriminalize cultural exchange.


MARKY MARK AND FRIENDS

Writing in *Social Text,* Eric Lott condemns Bill Clinton as a blackface ventriloquist for imitating and invoking Martin Luther King in a speech to an African-American Memphis church. But as a product of the Southern working class, a Baptist to boot, Clinton is every bit as entitled as King to draw on these rhetorical resources. After all, he's not exactly Ralph Reed, who likes to quote King in speeches to the Christian Coalition. And what makes us so sure Clinton doesn't have an African somewhere in his family tree anyway? Lott acknowledges the tension between the two impulses in whiteness scholarship, but says of Ellison and Murray: "Those guys were scared of working out the details of how our

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culture became mulatto in the first place. There simply wasn't any creative exchange without the history of slavery, exploitation, and terror."

No doubt Lott's title *Love and Theft* packs more of a punch than, say, *Love and Loans.* There is a harder political edge to the language of expropriation, more bite in terms such as "plundering" and "ripping off." Anyone experiencing white guilt about complicity in cultural expropriation will not be reassured by the whiteness scholarship. One can't miss the undertone of political moralizing running through much of it. Berkeley political scientist Michael Rogin, who has himself written brilliantly on whiteness, has this to say about such stern judgments: "Blackface, to be sure, may be politically indefensible, but is Roediger a leftist Puritan, a descendant of Tom Sawyer's Aunt Polly, imposing political tests on laughter?" The same question could be asked about many of these scholars, who seem uncomfortable admitting that anything but exploitation has emerged from cultural hybridity. Lott muses: "Musicians are always more comfortable with the creative exchange—the white guy teaching the black guy a lick, and the black guy showing him one in return, and going out drinking together afterward—than cultural critics are." Maybe the critics are wrong on this one.

For all these reasons, then, race treason seems like shaky ground for popular politics. One never knows if one is helping undermine the currency of whiteness or adding another chapter to the long history of blackface. The cultural tourist is easy to mistake for the freedom fighter. Fretting too much over these distinctions leaves one in a state of hyper self-consciousness, like a gawky kid at an eighth-grade prom. Then there is the question of consistency. "You would never hear these guys talking about ending black identity" says Sean Wilentz, who vigorously defends his own work against the whiteness critics. "The race traitor approach fosters a racialization of left politics, which I think is crazy." Wilentz adds that Noel Ignatiev's notion of whiteness is too vague and ahistorical to be of much use to historical inquiry. If historical actors are said to have behaved the way they did mainly because they were white, then there's little room left for more nuanced analysis of their motives and meanings.

AND FORGET about a usable past. Nearly every reform or protest movement analyzed by the whiteness scholars has been marred by a fatal blindness. Men of European descent overcame ethnic and class differences only by constructing a category that excluded nonwhites. White laborers finally developed a sense of working-class identity only by marginalizing free blacks. The campaign to abolish slavery was blind to the oppression of wage laborers. And on those few celebrated occasions when blacks and whites managed to form coalitions, they did so only by wrapping themselves in a language of manhood that excluded women, or Chinese people. The most promising social movements, it seems, hang together only by finding someone to look down their noses at.

This leaves a depressingly diminished range of historical models. Surveying the history of systemic racism in this century, historian George Lipsitz concludes that both free-market solutions and liberal social democratic reforms are helpless to break most Americans' "possessive investment in whiteness." He calls instead for "an explicitly antiracist pan-ethnic movement," citing the examples of John Brown, Sojourner Truth and—no surprise—Johnny Otis. But Eric Lott, pointing to the long history of blacks being exploited, places little stock in interracial coalitions. His *Social Text* piece admonishes Cornel West for his eagerness to enlist in coalitions with the Jewish left. "Socialist hopes must be pinned on working-class blacks and Latinos, fifty million strong," he writes. "Their struggles would bring principled whites under their wing rather than the reverse."

One doesn't have to share Lott's jaundiced view of coalitions to recognize that race treason has its limits as a workable strategy. Consider the economistic language in which it is described. Whites are exhorted to renounce the wages of whiteness, to divest from their possessive investment in whiteness, to sabotage the exchange value of racial privilege. There is an almost Buddhist tone of renunciation to these formulations. But these metaphors presuppose an economic man who by definition is not about to act from any motivation but self-interest. How many social movements have gotten ahead through the renunciation of privilege, though? At the risk of performing another act of blackface ventriloquism, I would say that the words of Martin Luther King are worth remembering. "History is the long and tragic story of the fact that privileged groups seldom give up their privileges voluntarily," he wrote from a Birmingham jail. "Individuals may see the moral light and voluntarily give up their unjust posture...groups are more immoral than individuals."

David W. Stowe is the author of *Swing Changes: Big Band Jazz in New Deal America* (Harvard). His article, "Just Do It," appeared in the November/December 1995 issue of *Lingua Franca.*

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continued from page 7

Heilbrunn, naming me, says that I am "neglecting much of what makes cultures distinctive." But in describing the new program I have written: "As the world is being drawn together through global transportation and information systems, peoples are asserting difference and rejecting sameness on an unprecedented global scale, and with consciousness that these assertions take place on a global stage. Recent waves of racism, nationalism, fundamentalism, and communalism underline again the persistence of the local."

Heilbrunn further writes that "Area studies' underwriters would do well to recognize that not every quest for knowledge can be justified at the bar of utility." The ACLS/SSRC program statement reads: "The fact is that short-term research is not likely to reveal the deeper patterns giving rise to the fundamental problems the world community is facing. To the contrary, what basic research is uniquely able to provide is new and deeper understandings of critical phenomena, and indeed of the human condition..."

And so on. For a complete and accurate description of the ACLS/SSRC international program, please see our June/September 1996 issue of *Items*.

KENNETH PREWITT, PRESIDENT,
SOCIAL SCIENCE RESEARCH COUNCIL

Jacob Heilbrunn's article is fundamentally in error on two major points:

1) The article suggests that David Featherman, as the former president of the SSRC, has, largely on his own, altered the program direction of the council in regards to the role of area studies. Decisions regarding all SSRC programs, however, are the result of deliberations by the Committee on Problems and Policy, and are subject to approval or not by the board of directors;

2) The president of the SSRC serves at the pleasure of the board of directors. David Featherman, the SSRC president referred to in Heilbrunn's article, had the strong, if not enthusiastic, support of the board of directors. His decision to leave the SSRC was solely his own.

PAUL BALTES,
CHAIR, SSRC BOARD OF DIRECTORS,
1994–1996

BURTON H. SINGER,
MEMBER, SSRC BOARD OF DIRECTORS,
1994-1996; CHAIR, 1996—

In reference to Jacob Heilbrunn's article, may I inquire if it is your editorial practice to treat in prominent fashion the professional career of an academic without bothering to verify key facts with him or her before they enter the printed record? Various statements by Heilbrunn lead to a false conclusion that I resigned as SSRC president in direct consequence of a meeting and an alleged intellectual controversy that occurred months after I informed the council's board of directors that I would be leaving no later than June 1995 to take my current post at Michigan. Had I known what fascinating events would ensue well after I made my decision, I might have had second thoughts about resigning the SSRC presidency and giving such early notice.

DAVID L. FEATHERMAN, DIRECTOR,
INSTITUTE FOR SOCIAL RESEARCH,
UNIVERSITY OF MICHIGAN

Jacob Heilbrunn replies:
Kenneth Prewitt appears to believe it is sufficient to juxtapose a few sentences from my article with passages from the June/September issue of the SSRC's newsletter, *Items*. It is not. In reporting my article, I relied not only on the SSRC's own publications but also on extensive interviews with SSRC staff, foundation officials, and scholars. It quickly became apparent that there was a significant debate going on over the future of area studies, though you would never know it from Prewitt's letter or from the elaborately qualified formulations that appear in the official SSRC literature.

Ultimately, the SSRC's rhetorical bows to area studies are of far less importance than the manner in which it chooses to award grants. Those grants are now being directed increasingly toward global rather than local projects, and this is a development that has prompted a good deal of concern, inside the council and outside of it. Whatever the final outcome of the SSRC's restructuring, area studies is in danger. As Harvard government professor Robert Bates has written, "A revolution has taken place in the relationship between area studies and the disciplines.... The SSRC, to a great extent, follows the preferences of the foundations. The foundations, for their part, often re-echo the opinion of the academy. And within the academy, the consensus has formed that area studies has failed to generate scientific knowledge."

Paul Baltes and Burton H. Singer have not read my article carefully. Nowhere did I suggest that David Featherman tried to unilaterally alter the SSRC's traditional approach to area studies. On the contrary, I emphasized the discussions that were engendered inside the SSRC and the area studies community by Featherman's proposals. Nor did my article ever imply that Featherman's resignation was involuntary.

My article did, however, go astray in its reporting of the order of events surrounding Featherman's resignation. It was the public announcement of his decision to resign, in early 1995, that I relied upon. However, Featherman did in fact submit his resignation to the SSRC's board of directors in the summer of 1994. My apologies to David Featherman for any confusion this may have caused.

FREEMAN STANDOFF

Intrigued though I was to learn that the "pugnacious Australian ethnographer" Derek Freeman, now eighty, is the hero of a new play by "Australia's preeminent dramatist," your readers ought to be told that in one particular at least, your reporter is mistaken [Field Notes, July/August]. Freeman's Australian publisher has *not* "just published a second edition of his

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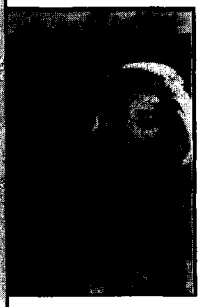

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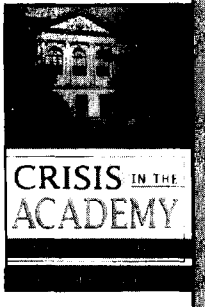
Christopher J. Lucas



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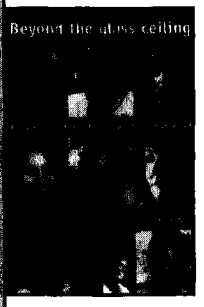

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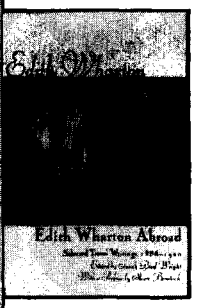

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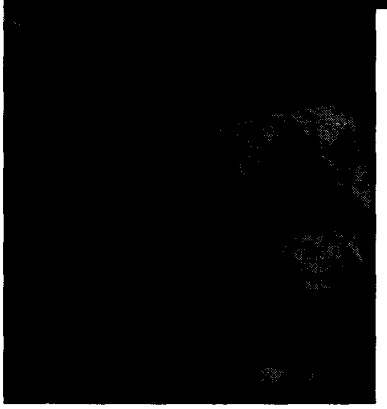

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1983 broadside." The book in question is a new one, a sequel of sorts to *Margaret Mead and Samoa.* The new book has at least as much to do with Franz Boas as it does with the young Mead. The new broadside, I suspect, will undoubtedly find an American publisher, and readers can judge the matter for themselves.

RICHARD KOFFLER, HAWTHORNE, NY

THE NAKED TRUTH

Regarding the photograph on the book jacket of *Breaking Bounds: Whitman and American Studies,* it is too bad that the book's editors did not try to inquire further into just when Whitman would have been able to visit Thomas Eakins's Philadelphia studio to pose in the nude [Inside Publishing, July/August]. Whitman's movements were minutely documented during the last four years of his life in Horace Traubel's *With Walt Whitman in Camden,* a multivolume account of Traubel's daily conversations with the poet, beginning in late March 1888 and running until his death in March 1892. Everything Whitman did each day is discussed.

There, Whitman recalls that he first met Eakins in October 1887, when Eakins was brought out to the poet's Mickle Street residence in Camden by Talcott Williams, then editor of the *Philadelphia Press.* Three weeks later, Eakins reappeared with his black canvas under his arm and, in Whitman's words, "painted like a fury." Otherwise there is no mention of Eakins in *With Walt Whitman in Camden,* except one—when the painter visited Mickle Street with his wife. Whitman's window of opportunity to visit Eakins's studio, therefore, runs between late November 1887 and March 1888, when Traubel started recording the poet's daily activities.

Whitman, whose partial paralysis began with a stroke in 1873, was in poor health after 1885, when the nude photo is thought to have been shot, and probably would not have posed nude because he had taken such joy in his healthy body. Even if he had been in good health, he would not have posed for an anonymous photograph. Indeed, it would have been indecorous of Eakins to have asked him to do so; the women who posed this way for Eakins had bags placed over their heads to protect their identities. In her essay in *Breaking Bounds,* Betsy Erkilla's assertion of the "conjuncture" of Whitman and Eakins "around the site of the body," therefore, is probably closer to fiction than fact.

JEROME LOVING, PROFESSOR OF ENGLISH,
TEXAS A&M UNIVERSITY

CORRECTION

Credit for the image on pages 54 and 55 was inadvertently omitted from the July/August issue of *Lingua Franca.* It is from "Mystery Science Theater 3000," which airs on Comedy Central.

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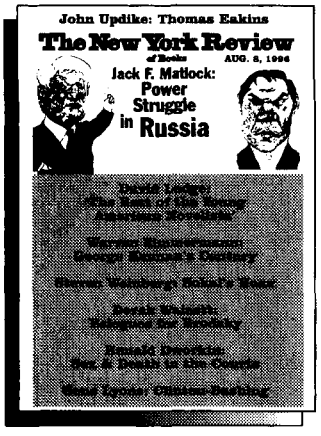

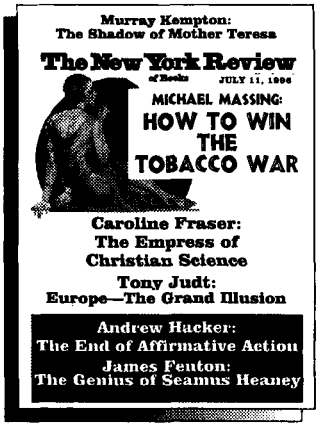

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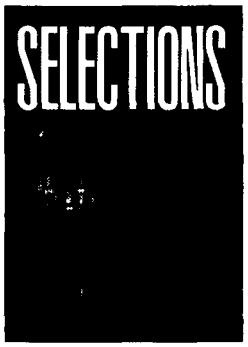

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JOBTRACKS

ACADEMIC ADMINISTRATION TABLE 1: CURRENT SEARCHES

PRESIDENTS & CHANCELLORS

research & doctoral universities

Colorado, Denv	Chancellor
Connecticut, U of	President
Houston, System	Chancellor
Houston, U of	President
Illinois, Chicago	Chancellor
Michigan, AnAr	President
Minnsota,TwnC	President
NewHmpshire,Uof	President
S Dakota, U of	President
SUNY, System	Chancellor
Texas Tech	President
Texas Tech	Chancellor
Tulsa, U of	President
Vermont, U of	President

masters colleges & universities

Alabama A & M	President
Albany S C	President
Anna Maria C	President
Citadel, Military C	President
E Tennessee S	President
Georgia Swstrn	President
Guam, U of	President
Indiana, S Bend	Chancellor
Ithaca C	President
LSU, Shrevprt	Chancellor
Norfolk S U	President
Notre Dame (MD)	President
Phillips U	President
S Carolina S	President
Simmons C	President
Slippery Rock	President
St Rose, C of	President
SUNY, Oswego	President
SW Baptist U	President

baccalaureate (liberal arts) colleges I

Albion C	President
Bryn Mawr C	President
Dallas, U of	President
Davidson C	President
Haverford C	President
Luther C	President
Nebraska Wslyn	President
Oakwood C	President
RandlphMacon	President
Westminster (PA)	President

baccalaureate colleges II

Grand View C	President
Lemoyne-Owen C	President
Louisiana C	President
Quincy C	President
S Colorado, U of	President
Saint Leo C	President

PROVOSTS, VICE PRESIDENTS & VICE CHANCELLORS

research & doctoral universities

Alabama, Hntsvl	Assoc Vice President for Acad Affairs
Auburn U	Assoc Provost & Dean of Graduate School
Clark Atlanta	Asst Provost, Int'l Affairs
Clemson U	Senior Vice Provost & Dean of Grad School
Clemson U	Vice President Univ Research & Agricltr
Colorado Mines	Vice PresidentAcad Affairs & Dean Faculty
CUNY, System	Vice Chancellor for Acad Affairs
Georgia S U	Assoc Vice Pres Research & Spnsd Prgs
Georgia Tech	Vice Provost Undergrad Studs/Acad Affairs
Howard U	Vice President for Acad Affairs
Idaho, U of	Provost
Idaho, U of	Vice Provost of Acad Affairs
Illinois, Urbana	Associate Chancellor
Kansas, U of	Vice Chancellor of Research
Louisville, U of	Univ Provost/Vice Pres Acad Affairs
Marquette U	Vice President for Acad Affairs
Maryland, CollPk	Provost & Vice President Acad Affairs
Mass, Amherst	Provost/Vice Chancellor Acad Affairs
Memphis, U of	Vice Provost, Research & Graduate Studies
Missouri, Clmb	Vice Provost for Research
Missouri, Clmb	Vice Provost for Acad Affairs
N Carolina, ChpH	Vice Provost for Acad Affairs
Nebraska, Lncn	Senior Vice Chancellor of Acad Affairs
Nevada, Reno	Vice President of Acad Affairs
New Mexico, Uof	Assoc Provost Research & Dean Grad Studs
New School	Asst Provost for Acad Affairs
Northeastern U	Vice Provost Research & Grad Ed
Northeastern U	Vice Provost for Undergraduate Education
Oklahoma S U	Provost/Vice President of Acad Affairs
Oklahoma, U of	Provost & Senior Vice President
S Carolina, Clm	Vice President Acad Affairs/Provost
S Florida, U of	Vice Provost
Texas Southern	Provost & Sr. Vice Pres for Acad Affairs
Texas Tech	Provost
Toledo, U of	Assistant Vice President of Acad Affairs
UC, Los Angeles	Exec Vice Chancellor
UC, San Diego	Senior Vice Chancellor Acad Affairs
Washington S U	Provost
Washington, U of	Provost & Vice President for Acad Affairs

masters colleges & universities

Alaska, Anchrg	Provost/Vice Chancellor Acad Affairs
Ashland U	Provost
Auburn, Mntgmr	Vice Chancellor of Acad/Student Affairs
Bowie S U	Assoc Provost/Dean Grad Studs & Research
Cal S, Domngz	Assoc Vice President & Dean Grad Studs
Cal S, LngBch	Exec Asst to Sr V Chanc, Acad Aff
Cal S Polytech	Assoc Vice President for Acad Programs
Canisius C	Vice President of Acad Affairs
Cheyney U of PA	Provost & Vice President Acad Affairs
Cntrl Washngtn	Assoc Vice President for Acad Affairs
Edinboro U (PA)	Provost & Vice President for Acad Affairs
Fitchburg S C	Vice President of Acad Affairs
IndianaPurdu,FW	Vice Chancellor of Acad Affairs
Kutztown (PA)	Provost and Vice President for Acad Affairs
La Sierra U	Provost
Lincoln U (PA)	Vice President for Acad Affairs
Marist C	Executive Vice President
Marist C	Vice President for Acad Affairs/Dean of the Faculty
Mississippi C	Vice President of Acad Affairs
S Carolina S	Vice President of Acad Affairs
S Carolina S	Assoc Vice President Faculty & Prgrms
Sam Houston S	Vice President of Acad Affairs
Seattle Pacific U	Provost
St Joseph (CT)	Vice President for Acad Affairs
SUNY, Genes	Provost
Tarleton S U	Provost and Vice President for Acad Affairs
Tennessee, Chat	Provost/Vice Chancellor Acad Affairs
Texas, El Paso	Provost & Vice President of Acad Affairs
Towson S U	Assoc Vice President for Acad Affairs
Troy S, Troy	Provost & Vice Pres Acad Affair
Truman S U	Vice President of Acad Affairs
W Georgia C	Vice President of Acad Affairs
Wiscnsn, Platv	Provost & Vice Chancellor

baccalaureate (liberal arts) colleges I

Antioch U	Provost, Antioch Seattle
Coe C	Vice President Acad Affairs/Dean of Faculty
Gordon C (MA)	Provost
Luther C	Vice President & Dean of College
Oakwood C	Vice President for Acad Affairs
Oglethorpe U	Provost/Dean of Acad Affairs
Wesleyan U	Assistant Provost
Wooster, C of	Vice President of Acad Affairs

baccalaureate colleges II

Colby-Sawyer C	Acad Vice President & Dean of Faculty
Dickinson S	Vice President for Acad Affairs
Louisiana C	Vice President of Acad Affairs
N Carolina Wslyn	Vice President Acad Affairs & Dean Col
North Adams S	Vice President of Acad Affairs
Ohio Dominican	Vice President for Acad Affairs
Peru S C	Vice President of Acad Affairs
Pittsburgh, Jnstn	Vice President for Acad Affairs
Tougaloo C	Vice President of Acad Affairs
Tri-State U	Vice President of Acad Affairs
Waynesburg C	Vice President for Acad Affairs

DEANS

research & doctoral universities

Adelphi U	Dean of Arts & Sciences
Akron, U of	Dean of Arts & Sciences
Alabama, Tsclsa	Dean of Communication
Arizona, Tucson	Dean College of Architecture
Ball S U	Dean of the Graduate School
Ball S U	Dean, Applied Sciences & Technology
Baylor U	Dean of College of Arts & Sciences
Boston U	Dean Metropolitan College
Clark Atlanta	Dean of Grad Studies

TABLE 1 reflects those positions in academic administration for which, as we go to press, there is a search currently in progress or contemplated. We publish s list of this kind in every issue. There are 268 searches listed here.

TABLE 2 reflects appointments since the beginning of 1996 to positions in academic administration. (Some of the appointees may not yet have assumed their posts.) We publish this list of new appointments every March and September.

WE HAVE LISTED ONLY those positions in academic administration most likely to interest the readers of *Lingua Franca*, who are in the great majority faculty, administrators, and scholars working in fields related to the liberal arts and sciences at four-year colleges and universities, and who themselves comprise a rich pool of potential applicants to these positions. We have not included positions which exclusively concern agriculture, business administration and management, education, engineering, law, library administration, or medicine and health.

The institutions have been grouped in order of the Carnegie Foundation's 1994 Classification of Institutions of Higher Education.

LINGUA FRANCA goes to great effort to ensure that our data is accurate and as complete as possible. However we know that JOBTRACKS is, as we go to press, incomplete and still not free from all errors. A search may be contemplated but not materialize. Furthermore, by the time the reader reads this, a search committee may no longer be accepting applications. Consequently, we cannot be responsible for errors and omissions, and readers are advised not to act on any of this information without verifying it.

PLEASE LET US KNOW, if one of our items is in error, on the stationery of the hiring institution, specifying your name and title. ADMINISTRATORS: Please keep us apprised of when searches begin, when they end, and the name of the new appointee.

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ACADEMIC ADMINISTRATION

Clark Atlanta	Dean, Sch of Social Work
Cleveland S U	Dean of Arts & Sciences
Connecticut, U of	Dean of International Affairs
Drexel U	Dean of Arts & Sciences
Florida S U	Dean of Undergraduate Studies
Illinois S U	Assoc Dean Undergrad Stds & Dir U Col
Johns Hopkins	Assoc Dean Research, Sch Arts & Sci
Louisville, U of	Dean of College of Arts & Sciences
Maryland, CollPk	Dean of College of Arts & Humanities
Mass, Lowell	Dean of Sciences
Memphis, U of	Dean of Graduate School
Miami, U of	Dean of College of Arts & Sciences
Miami, U of	Dean Grad School International Studies
Michigan S U	Dean Col Communcatn/Arts/Sci
Minnsota,TwnC	Dean of College of Liberal Arts
Missouri, St L	Dean, Honors College
N Carolina, ChpH	Dean of the Graduate School
N Dakota S U	Dean, College Humanities & Social Sciences
New Mexico S U	Acad Dean
New Mexico, Uof	Dean of Arts & Sciences
New York U	Dean of Wagner School of Public Service
Northwestern U	Dean of College of Arts & Sciences
Ohio U	Dean of Arts & Sciences
Ohio U	Dean of College of Communication
Oklahoma, U of	Dean of Arts & Sciences
Oklahoma, U of	Dean of College of Liberal Studies
Old Dominion U	Dean of College of Arts & Letters
Pepperdine U	Dean, School of Public Policy
Purdue U	Dean of School of Liberal Arts
Rensselaer Poly	Dean Sch Humanities & Social Sci
Rice U	Dean of Social Sciences
S Florida, U of	Dean of Graduate Studies
Seton Hall U	Dean of Arts & Sciences
Stevens Tech	Dean of Applied Sci & Liberal Arts
Syracuse U	Dean Col Engineering & Computer Sci
Temple U	Dean Sch Communication/Theater
Tennessee, Knox	Dean of College of Arts & Sciences
Texas, Arlington	Dean of Science
Texas, Arlington	Dean School of Social Work
Texas, Dallas	Dean of School of Arts & Humanities
Tulane U	Dean University College
UC, Berkeley	Dean of Environmental Design
UC, Davis	Dean of Graduate Studies
UC, Irvine	Dean, School of Humanities
UC, Irvine	Dean, School of Humanities
UC, Los Angeles	Dean of School of Arts
UC, Los Angeles	Dean of School of Public Policy
Virginia Cmnwlth	Dean of School of Arts
W Virginia U	Dean of Arts & Sciences
Wichita S U	Director, Wall Sch of Urban & Public Aff

masters colleges & universities

Alabama A & M	Dean of School of Arts & Sciences
Angelo S U	Dean of Graduate School
Arkansas, LtlRk	Dean Arts, Humanities & Social Sci
Austin Peay S	Administrator, Grad & Prof Progs
Berry C	Dean, Sch of Mathematical & Natural Sci
Bowie S U	Dean, Sch of Arts & Sciences
Bowie S U	Dean, University College of Excellence
Bridgewater S	Dean of School of Arts & Sciences
Bridgewater S	Dean of School of Education & Allied Sci
Cal Polytech	Dean, Architecture & Environmental Design
Cal S, LosAngls	Dean of Continuing Education
Cal S Polytech	Dean Sch Educ & Integrated Studies
Cal S, Stnslaus	Dean, College of Arts, Letters, and Sciences
Canisius C	Dean, School of Ed & Human Services
Carthage C	Dean of the College
Cntrl Missouri S	Dean, Col of Ed & Human Services
Cntrl Oklahoma	Dean of Graduate College
CUNY, Brooklyn	Dean of Undergraduate Studies
CUNY, City C	Dean, Division of Science
CUNY, City C	Dean, Division of Humanities
CUNY, City C	Dean, Division of Social Science
Dubuque U	Dean of Sch of Liberal Arts & Prof Progs
E Texas, Texrkn	Head, Arts & Sciences, & Teaching Profs
Elon C	Dean of Fine Arts & Humanities
Fayetteville S	Dean of Arts & Sciences
Florida A&M U	Dean of Arts & Sciences
Francis Marion U	Dean of Arts & Sciences
Francis Marion U	Dean of Education, Behav, Soc Sci
Gannon U	Dean of Humanities, Business & Education
Goddard C	Dean for Learning
Grambling S U	Dean of School of Graduate Studies
Guam, U of	Dean of Arts & Sciences
IndianaPurdu,FW	Dean of Fine/Performing Arts
InterAmerU of PR	Director of Doctoral Program of Eduacation
JF Kennedy U	Dean of School of Liberal Arts
Michigan, Flint	Director of Research
Murray S U	Director of Sponsored Programs
N Central C	Director of Graduate Programs
Nevada, LVgs	Dean, College of Business & Economics
Notre Dame (MD)	Acad Dean
Radford U	Dean of Arts & Sciences
Regis C (CO)	Dean of Regis College
Rider U	Assoc Dean Westminster Choir College
San Jose S U	Dean of School of Social Sciences
St Joseph (CT)	Associate Dean
SUNY, Oneonta	Dean of Behavioral & Applied Science
Texas Weslyn	Dean of School of Fine Arts
Truman S U	Division Head, Fine Arts
Tuskegee U	Dean of College of Arts & Sciences
Valdosta S C	Dean of School of Fine Arts
Valparaiso U	Dean of College of Arts & Sciences
W Chester U	Dean of Grad Studies & Sponsored Research
W Illinois U	Dean of College of Arts & Sciences
Webster U	Dean, College of Arts and Sciences
Webster U	Dean, Sch of Communications
Winona S U	Dean of Liberal Arts

baccalaureate (liberal arts) colleges I

Bennington C	Dean of the College
Bryn Mawr C	Assistant Dean of the College
Gordon C (MA)	Assoc Acad Dean
Mills C	Dean of Fine Arts
Oberlin C	Dean of College of Arts & Sciences
Smith C	Dean of the College
Wheaton C (IL)	Dean of Conservatory of Music

baccalaureate colleges II

Kansas Newman	Dean of Undergraduate Studies
Maine, Frmngtn	Dean of Education, Health & Rehabilitation
Messiah C	Acad Dean
North Adams S	Dean of Acad Affairs
Ouachita Baptist U	Dean of School of Arts & Sciences

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TABLE 2: RECENT APPOINTMENTS

PRESIDENTS & CHANCELLORS

research & doctoral universities

George Mason U	President	Merten, Allan G.
Houston, System	President - Interim	Staples, William A.
Idaho, U of	President - Interim	Hoover, Robert A.
Illinois S U	President	Strand, David A.
Johns Hopkins	President	Brody, William R.
Miami U, Oxford	President	Garland, James
Michigan, AnAr	President - Interim	Neal, Homer
N Colorado, U of	President	Skinner, Howard
NEastern Illinois	President	Steinberg, Salme H.
Northwestern U	President	Bienen, Henry
Pittsburgh, U of	Chancellor	Nordenberg, Mark A.
S Dakota, U of	President - Interim	Olscamp, Paul
S Mississippi, U of	President	Fleming, Jr., Horace W.
SUNY, Albany	President	Hitchcock, Karen R.
SUNY, Syst em	Chancellor	Ryan, John W.
Texas Tech	President - Interim	Haragan, Donald
Tulsa, U of	President	Donaldson, Robert
UC, Santa Cruz	Chancellor	M.R.C. Greenwood

masters colleges & universities

CUNY, Queens	President	Sessions, Allen Lee
Farmingham S	President	Kleft, Raymond N.
Georgia Swstrn	President	Hanes, Michael L.
Gonzaga U	President	McFarland, Michael C.
Kean C	President - Interim	Applebaum, Ronald L.
NorthwestrnS(LA)	President	Webb, Randall J.
Notre Dame (MD)	President - Interim	Brown, Dorothy
Oakland U	President	Russ, Gary
Pfeiffer U	Chancellor, Charlotte Campus	Dodson, Don
Rockhurst C	President	Ely, Peter B.
Salisbury S U	President	Merwin, William C.
Sam Houston S	President	Marks, Bobby K.
SE Missouri S	President	Nitzschke, Dale F.
Seattle Pacific U	President - Acting	Eshelman, John D.
St John Fisher	President	Keough, Katherine Eisenberger
St Michael's C	President	vanderHeyden, Marc
SUNY, Genes	President	Dahl, Christopher
SUNY, NewPltz	President	Bowen, Roger
Troy S, Dothan	President	Malone, Michael
W New England	President	Caprio, Anthonyh
Westfield S C	President - Interim	Lopes, WIlliam H.
Wiscnsn, Platv	Chancellor	Markee, David
Wiscnsn, Spr	Chancellor	Erlenbach, Julius E.
Wiscnsn, StevPt	Chancellor - Interim	George, Thomas F.

baccalaureate (liberal arts) colleges I

Allegheny C	President - Acting	Cook, Richard
Coe C	Chancellor	Brown, John E.
Earlham C	President - Interim	Mills, Eugene S.
Goshen C	President	Showalter, Shirley H.
Hollins C	President	Rasmussen, Janet E.
Kalamazoo C	President	Jones, Jr., James F.
Luther C	President - Interim	Baker, Jeffrey D.
Macalester C	President	McPherson, Michael
Marlboro C	President	LeBlanc, Paul
Shepherd C	President	Dunlop, David L.
Siena C	President	Macklin, Kevin
St Benedict	President	Lyons, Mary E.
Sweet Briar C	President	Muhlenfeld, Elizabeth Showalter
Transylvania U	President	Joyce, David C.
Union C (NY)	President	Holt, Roger

baccalaureate colleges II

Ambassador U	President	Duke, Russell K.
CUNY, York C	President	Kidd, Sr., Charles C.
Daemen C	President	Anisman, Martin J.
Elizabeth City S	Chancellor	Burnim, Mickey L.
Elizabethtown C	President	Long, Theodore E.
Fairmont S C	President	Dudley-Eschbach, Janet
Fisk U	President - Interim	Adkins, Rutherford H.
Kentucky Wesleyan	President	Poling, Wesley H.
LaGrange C	President	Gulley, F. Stuart
Maine, Augsta	President	Cargol, Owen F.
Mesa S C	President	Gallagher, Michael
Mt Marty C	President	Hurtubise, Mark
St Francis (NY)	President - Interim	Macchiarola, Frank
St Joseph C (ME)	President	House, Dr. David B.
St Mary (KS)	President - Interim	Reid, James F.
Trinity C	President	Edmundson, Lorna Duphiney
Western S C	President	Peterson, Harry L.

PROVOSTS, VICE PRESIDENTS & VICE CHANCELLORS

research & doctoral universities

Arizona S U	Provost, Western Campus	Malmon, Elaine
Biola U	Vice Provost for Undergraduate Education	Miller, Gary
Boston U	Provost	Berkey, Dennis
Cincinnati, U of	Provost Baccalaureate/Grad Ed	Jones, Walter S.
Clark Atlanta	Provost & VP for Acad Affairs	Freeman, Yvonne Blanchard
Cornell U	Assoc Dean, College of Arts & Sciences	Martin, Biddy
Drexel U	Provost/Sr. Vice President of Acad Affairs	Astro, Richard
Duke U	Vice Provost for Acad & Int'l Affairs	Kuniholm, Bruce
Florida, Gnsvl	Provost and Vice President of Acad Affairs	Capaldi, Elizabeth D.
Florida S U	Vice President for Research	Allen, Susan
George Mason U	Provost	Potter, David L.
Georgetown U	Exec Vice President for Main Campus	Cooper, William
Iowa, U of	Provost	Whitmore, Jon S.
Kansas, U of	Provost	Shulenburger, David E.
Maine, U of	Provost /Vice President of Acad Affairs - Interim	Bailey, Judith I.
Maine, U of	Vice President of Research & Public Service - Interim	Dwyer, Daniel
Mass, Amherst	Vice Chanc Resident/Grad Ed/Econ Devel - Interim	Byron, Frederick W.
Mass, Lowell	Associate Vice Chancellor of Acad Affairs	Rahmeier, Paul
Mass, Lowell	Vice Chancellor of Acad Affairs	Wagner, Robert
Mass, U of, System	Vice President for Acad Affairs	Botman, Selma
Michigan, AnAr	Provost and Vice President for Acad Affairs	Machen, J. Bernard
Michigan, AnAr	Dean, Sch of Nat'l Res & Environment	Mazmanian, Daniel A.
MIT	Associate Provost for the Arts	Brody, Alan
Montana S U	Provost & Vice President for Acad Affairs	Chapman, Joseph A.
Montana S U	Assistant Vice President for Acad Affairs	Fedock, Joseph
N Carolina, Grns	Provost	Uprichard, A. Edward
N Carolina, System	Vice President for Acad Affairs	Carroll, Roy
Nebraska, Lncn	Senior Vice Chancellor Acad Affairs - Interim	Omtvedt, Irv
New York U	Vice President for Acad Development	Berne, Robert
Northeastern U	Vice Provost Research & Grad Ed - Interim	Hedlund, Ronald D.
Northeastern U	Vice Provost for Undergraduate Education - Interim	Pantalone, Coleen
Notre Dame, U of	Vice President for Grad Studies & Research	Merz, James L.
Notre Dame, U of	Vice President/Associate Provost	Mooney, Carol
Ohio U	Provost	Brehm, Sharon Stephens
Penn, U of	Vice Provost for Research	Amado, Ralph D.
Rockefeller U	Asst Vice President Faculty & Community Affairs	Cook, Penny
S Methodist U	Vice Provost/Dean of Dedman College - Interim	Best, Michael
S Methodist U	Provost & Vice President Acad Affairs	Murfin, Ross C.
SUNY, Stny Brk	Vice President Research - Interim	Habicht, Gail S.
Temple U	Vice Provost of Undergraduate Ed - Interim	Joslyn, Richard
Texas, Arlington	Vice Provost Research, Grad Studies, Grad Sch Dean	McElroy, John
Texas, Arlington	Provost & Vice President for Acad Affairs	Wright, George C.
Texas Tech	Provost - Interim	Burns, John
UC, San Diego	Senior Vice Chancellor Acad Affairs - Interim	Attiyeh, Richard
Utah, U of	Assoc VP Acad Affairs & Undergrad Stud	Francis, John
Virginia Tech	Assoc Provost Interdisc Prog Research Grad Stud	Reifsnider, Kenneth L.
W Virginia U	Provost & VP Acad Aff/Research	Lang, Gerald
Washington S U	Provost - Interim	Gamble, Geoff
Washington, U of	Dean Grad Sch & Vice Provost	Landolt, Marsha L.
Worcester Poly	Provost	Carney III, John F.

masters colleges & universities

Abilene Christian	Provost	van Rheenen, Dwayne
Arizona S West	Vice President & Provost	Maimon, Elaine P.
Arkansas S U	Vice President for Acad Affairs	Fisher, Robert C.
Austin Peay S	Vice President of Acad Affairs	Pontius, Steven K.
Bridgewater S	Provost & Vice Pres of Acad Affairs	Lydecker, Ann
Cal S, Fresno	Assoc Provost for Acad Planning	Ortiz, J. Michael
Cal S, LosAngls	Assoc Vice Pres for Acad Affairs	Winnick, Andrew J.
Cal S Polytech	Vice President for Acad Affairs	Dual, Peter
Cal S, SanMarcos	Provost and Vice President of Acad Affairs	Karas, Richard
Cal S, Scrmnto	Assoc Vice Pres for Acad Affairs	Gray, Cecilia D.
Calif U (PA)	Provost & Vice President of Acad Affairs	Smith, Curtis C.
Calvin C	Provost	Carpenter, Joel
Canisius C	Vice President of Acad Affairs - Interim	Nelson, Herbert
Concordia C	Provost	Young, Norman E.
CUNY, Queens	Provost	Thorpe, John

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WHEN

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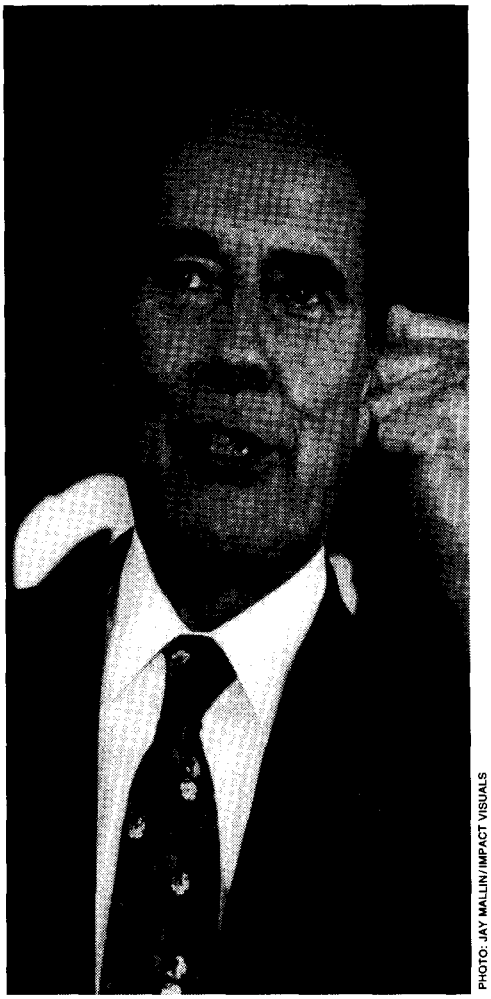

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ACADEMIC ADMINISTRATION

E Carolina U	Vice Chancellor Acad Affairs	Ringelson, Richard D.
Fayetteville S	Executive Assistant to Chancellor	Anthony, Booker T.
Fayetteville S	Provost, Exec Vice Chancellor of Acad Affairs	Massey, Perry A.
Kutztown (PA)	Provost and Vice President for Acad Affairs	Goldberg, Linda
Mankato S U	Vice President for Acad Affairs - Interim	Boubel, Karen A.
Maryville (MO)	Vice President Acad/Student Affairs	Thro, Patricia
Michigan, Flint	Provost/Vice Chancellor Acad Affairs	Desmond, Robert M.
Montana S (Bill)	Provost & Acad Vice Chancellor	Park, Janie
N Carolina, Wlm	Assoc Vice Chancellor Acad Progs/Policies	McLaurin, Melton A.
N Central C	Vice President Acad Affairs & Dean Fac - Acting	Pandian, R. Devadoss
Nevada, LVgs	Associate Provost for Research	Rice, Stephen L.
Northern S U	Vice President of Acad Affairs	Gingerich, Samuel
Portland, U of	Acad Vice President	Stabrowski, Donald
Radford U	Vice President of Acad Affairs	Ferren, Ann
S Alabama, U of	Senior V P for Acad Affairs	Sylvester, Nicholas D.
S Oregon S C	Provost & Dean of Faculty	Hopkins-Powell, Sara
Sacred Heart U	Provost & Vice President of Acad Affairs	Harnett, David A.
Samford U	Provost	Netherton, James S.
San Francisco S	Vice President for Acad Affairs/Provost	LaBelle, Thomas J.
San Jose S U	Assoc Acad Vice President Faculty Affairs	Lee, Peter C.
SE Louisiana U	Provost and Vice President Acad Affairs	Moffett, Randy
Spalding U	Asst Provost/Dir Graduate Office	Anderson, Jeanne
Tennessee, Chat	Provost/Vice Chancellor Acad Affairs - Interim	Summerlin, Timothy
Texas, Brownsville	Vice President for Acad Affairs	Rodriguez, Raymond J.
Texas, Permian	Vice President of Acad Affairs	Fannon, William R.
TexasA&M,CrpsC	Asst Vice President for Acad & Student Affairs	Chenaux, Eliot
Towson S U	Associate Vice President of Acad Affairs	McMahon, M. J.
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W Carolina U	Vice Chancellor of Acad Affairs	Collings, Richard J.
W Georgia C	Vice President of Acad Affairs - Interim	Hines, Thomas
W Kentucky U	Vice President of Acad Affairs	Burch, Barbara G.
Weber S C	Provost	Eisler, David L.
Wiscnsn, Platv	Assoc Vice Chancellor - Interim	Paul, Judith

baccalaureate (liberal arts) colleges I

Albright C	Exec Vice President of Acad Affairs/Dean College	Green, Ronald G.
Augustana C (IL)	Associate Provost	Hay, Ellen
Berea C	Acad Vice President - Acting	Boyce, Stephen J.
Berea C	Provost	Boyce, Stephen J.
Bucknell U	Vice President for Acad Affairs	Little, Daniel
Coe C	Vice President Acad Affairs/Dean of Faculty - Interim	Dunn, Wendy L.
Davidson C	Executive Assistant to the President - Interim	Landes, Bart
Franklin&Marshall	Vice President for Acad Affairs & Dean	Pipes, P. Bruce
Hollins C	Vice President of Acad Affairs - Acting	Edwards, Thomas
Illinois C	Vice President Acad Affairs & Dean of College	Ohles, Frederik
Illinois C	Assoc Vice President for Acad Affairs	Ryan, Carole Ann
Kalamazoo C	Provost - Acting	Palchick, Bernard
Kenyon C	Provost	Will, Katherine Haley
Luther C	Vice President & Dean of College - Interim	Larson, Robert J.
Monmouth C	Vice President Acad Affairs & Dean Fac	Arnold, George F.
N Carolina, Ashv	Associate Vice Chancellor of Acad Affairs	Browning, Shirley
N Carolina, Ashv	Vice Chancellor Acad Affairs	Pitts, James P.
Nebraska Wslyn	Vice President of Acad Affairs	Quinn, Richard H.
Oakwood C	Vice President for Acad Affairs - Interim	Phillips, Juliette
Oglethorpe U	Provost/Dean of Acad Affairs - Interim	Kerr, Nancy
Southwestern U	Provost & Dean of Faculty	Knobel, Dale T.
St Lawrence U	Vice Pres & Dean of Acad Affairs	Coburn, Thomas B.
Ursinus C	Vice President Acad Affairs/Dean of College	Levy, Judith T. Z.
Virginia Wesleyan	Vice President Acad Affairs/Dean of College	Mansfield, Stephen S.
Washington&Lee	Vice President Acad Affairs/Dean of College	Boetsch, Laurent
Westmont C	Provost	Gaede, Stan
Washington C	Provost & Dean of the College	Scholz, Joachim J.

baccalaureate colleges II

Anderson U	Vice President for Acad Affairs	Caldwell, Carl H.
Bethaven C	Provost and Vice President of Acad Affairs - Interim	Fredericks, an
Black Hills S	Vice President for Acad Affairs	Cook, W. Lyle
Blackburn C	Vice President Acad Affairs/Dean Faculty	Chell, Cara
Carroll C (MT)	Vice President Acad Affairs & Dean	Trudnowski, James
Cntl Methodist C	Vice President & Dean of the College	Keeling, Joe K.
Colby-Sawyer C	Acad Vice President & Dean of Faculty - Interim	Springsteen, Kathryn R.
ColumbiaUnion	Associate Vice President for Acad Administration	Conway, Charlotte
Florida Southrn	Vice President/Dean of College - Interim	Aumann, Nancy J.
Jamestown C	Vice President and Dean of Acad Affairs	Combee, Jerry H.
John Brown U	Provost & Dean of Faculty	Shipps, Kenneth W.
Loras C	Vice President for Acad Affairs	Becht, Ronald
Louisiana C	Vice President of Acad Affairs - Interim	Poole, Stan
Maine, Preseq	Vice President for Acad Affairs	Nichols, Glenn O.
Marymount C	Vice President of Acad Affairs	Matthews, Roberta
Merrimack C	Vice President Acad Affairs/Provost	Calareso, Jack P.
Metropolitan S C	Assoc Vice President of Acad Affairs	Holley, Frieda
Metropolitan S C	Provost/Vice President of Acad Affairs	Siverts, Sharon
North Adams S	Vice President of Acad Affairs - Acting	Green, Stephen
Northland C	Vice President of Acad Affairs & Dean of College	Fuller, David
Oklahoma Chrstn	Vice President of Acad Affairs	Varner, Jeanine
Roberts Wesleyan C	Provost	Martin, John A.
S Colorado, U of	Provost	Wong , Leslie E.
Seton Hill C	Vice President for Acad Affairs & Dean of College	Gawelek, Mary Ann
Simpson C (IA)	Vice President and Dean for Acad Affairs	Haddox, M. Bruce
St Joseph C (ME)	Vice President of Acad Affairs	Murphy, Mary Ellen
SUNY, EmpireS	Vice President for Acad Affairs	Chen, James R.
Tri-State U	Vice President of Acad Affairs - Interim	Enneking, Thomas J.

DEANS

research & doctoral universities

Alabama, Hntsvl	Dean of Liberal Arts	Kirkpatrick, Sue
Ball S U	Dean, Communication, Info & Media	Conn, Earl
Ball S U	Dean of the Graduate School - Interim	Habich, Robert
Ball S U	Dean of Honors College - Acting	Meyer, Bruce
Brown U	Dean of the Graduate School and Research	Estrup, Peder
Brown U	Dean of Faculty	Spoehr, Kathryn T.
Clemson U	Dean Health, Ed & Human Devel - Interim	Cheatham, Harold
Colorado, Bldr	Dean of College of Arts & Sciences	Spear, Peter
Connecticut, U of	Dean of Liberal Arts & Sciences	MacKinnon, Ross D.
Cornell U	Dean, College of Arts & Sciences	Lewis, Philip
Denver, U of	Dean of Social Work	Alter, Catherine
Denver, U of	Dean of Graduate School of International Studies	Farer, Tom J.
Florida, Gnsvl	Director, Cntr for African Studies	Chege, Michael
Fordham U	Dean of Graduate Arts & Science	Himmelberg, Robert F.
Illinois, Chicago	Dean of the Honors College	Kaba, Lansiné
Illinois, Chicago	Director of School of Architecture	Ruedi, Katerina
Illinois Tech	Dean of Undergraduate College	Kallend, John
Illinois Tech	Dean School of Architecture - Interim	Robertson, Donna V.
Illinois, Urbana	Dean, College of FIne & Applied Arts	Conlin, Kathleen F.
Indiana S U	Dean of Graduate Studies - Acting	Siefert, Tom
Johns Hopkins	Dean of Conservatory, Peabody Institute	Baxter, Steven
Kansas, U of	Dean of Liberal Arts & Sciences	Frost-Mason, Sally
Kent S U	Dean of Fine Arts	Sullivan, Scott
Loyola, Chicago	Dean of Mundelein College	Cibellus, Mary
Maine, U of	Dean of Arts & Humanities - Interim	Hatlen, Burton
Miami U, Oxford	Dean School of Interdisiplinary Studies	deLuce, Judith
Michigan S U	Dean of College of Natural Science	Leroi, George E.
Minnsota,TwnC	Dean of College of Architecture & Landscape Architecture	Fisher, Tom
MIT	Dean of the Graduate School	Litster, J. David
Montana S U	Dean of Arts & Architecture	Bancroft, Jerry
N Dakota S U	Dean, College of Natural Sciences	Sandburg, Philip A.
NewHmpshire,Uof	Dean of Life Sciences & Agriculture - Interim	Mautz, William W.
Old Dominion U	Dean of College of Sciences	Scully, Frank
Oregon, U of	Dean of Architecture & Allied Arts - Interim	Melnick, Robert
Pittsburgh, U of	Dean of the School	Holder, Gerald D.
Rutgers, NBruns	Dean Cook College/Dean Nat'l Resources	Carlton, Bruce C.
Rutgers, NBruns	Dean of Arts & Sciences, & Grad Sch	Foley, Richard
Rutgers, NBruns	Dean of Douglass College	Shailor, Barbara
S California, U of	Dean Annenberg School Communication	Cowan, Geoffrey
S Florida, U of	Dean of Arts & Sciences	Stamps, David
S Florida, U of	Dean of Undergraduate Studies	Sullins, Robert
Stanford U	Associate Dean for Graduate Policy	Wasow, Thomas
SUNY, Bngmtn	Dean, Harpur College of Arts & Sciences	Polachek, Solomon
SUNY C Environ	Chair, Faculty of Environmental Studies	Smardon, Richard C.
SUNY, Stny Brk	Dean, College of Arts & Sciences	Armstrong, Paul B.
Texas, Austin	Assoc Dean Acad Affairs, College of Communication	Stout, Pat
Texas, Dallas	Dean of School of Social Sciences	Kelly, Rita Mae
Texas Tech	Graduate Dean	Smidley, David
UC, Davis	Dean, Div of Humanities, Arts & Cultural Studies	Cannon, JoAnn
UC, Davis	Dean of Graduate Studies - Interim	Ghausi, Mohammed
UC, Davis	Dean, Div of Social Science	Metcalf, Barbara
UC, Davis	Dean, Div of Math & Physical Sci	Rock, Peter
UC, San Diego	Dean Sch Int'l Relations & Pacific Studies	Feinberg, Richard
UC, San Diego	Dean of Graduate Studies and Research - Acting	Sworder, David
Vermont, U of	Dean of Arts & Sciences - Interim	Smith, Joan
W Michigan U	Assoc Dean of Coll of Arts & Sci	Petersen, James C.
William & Mary	Director of School of Marine Science	Wright, L. Donelson
Wiscnsn, Milw	Director, Professional Theater Training	DePaul, James
Worcester Poly	Assoc Provost for Acad Affairs	Durgin, William
Wright S U	Dean of Education/Human Services	Bernhardt, Gregory
Wright S U	Dean of Science & Mathematics	Gilpin, Roger1
Yale U	Dean of the School of Art	Benson, Richard M. A.

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PUBLIC FANTASY

[illegible] Patricia White, Panelist: "Racial Epigrams." Panelist: "Multiracial Families," "Collective Memories." English Institute, Center for Literary and Cultural Studies, 64 Kirkland St., Cambridge, MA 02138; 617-496-1006. Email: englinst@fas.harvard.edu

Cambridge, MA; October 11-13, 1996

CUNY Graduate School will host Forms of Desire: The 7th Annual Queer Graduate Studies Conference. Organized by and for graduate students and co-sponsored by the Center for Lesbian and Gay Studies, the conference is intended to spark interest in diverse forms of sexuality—in literary criticism, [illegible] art, music, theater, film & performance, in architecture & public space, in psychology and [illegible] nations, politics & public policy, in classrooms & communities, in theory & practice—and to [illegible] varied scholarly methods and ideas. Feature keynote speakers, social activities, workshops on [illegible] job market, roundtable discussions, and student panels. The deadline for 8-10 pg papers, abstracts or [illegible] proposals is 12/20/96. Forms of Desire: Planning Committee, Ctr. for Lesbian & Gay Studies, [illegible] St., rm 404N, New York, NY 10036; fodcuny@aol.com; http://members.aol.com/fodcuny/

New York, NY; April 3-5, 1997

AFRICAN AMERICAN STUDIES

[illegible] of African American Studies National Conference is now [illegible] exceed two pages, for sessions, panels, and individual papers, [illegible] an Experience. Subjects may include, but are not limited [illegible] history, politics, economics, education, and many other [illegible] Feature speakers include: Congresswoman Sheila Jackson [illegible] Superintendent Greater Houston Independent Public Schools, Dr. [illegible] Executive Director Delta Sigma Theta Sorority, Inc., N. Joyce [illegible] Council for Advancement of Black Public Colleges. Send abstracts [illegible] Director, SAAAS, Morehead State University, 212 Rader Hall, [illegible] 40351-1689, Tel:606-783-2650, fax: 606 783-5046.

Houston, TX; February 11-15, 1997

STYLE

Interdisciplinary forum for feminist and cultural studies, postmodernist and queer theory, design, media—including major critiques—around the theme Theorizing Style: Pleasures and Dangers. Featured speakers: Valerie Steele, Meaghan Morris, Herbert Blau, Robyn Wiegman, Anne Balsamo, Donna Gaines. Potential topics: performing style, age and generation, styling desire, academic style, queer looks, bodily parameters, designs for living, virtual style, appropriation/exploitation/commodification. Individual papers, preconstituted sessions, film, video, etc. Deadline: December 1, 1996. Laura Stempel Mumford, <Lsmumford@aol.com>,(608) 238-3612; Ellen E. Berry, <eberry@bgnet.bgsu.edu>, (419) 372-2620.

Bowling Green, OH; July 25-28, 1997

FRENCH FEMINISM

The 30th Annual Texas Tech Comparative Literature Symposium, French Feminism Across the Disciplines, will examine French feminism, its merits and its limitations in relation to a variety of discourses. Speakers include: Toril Moi (Duke), Peggy Kamuf (USC), Barbara Harlow (Texas), and Micaela Janan (Duke). The symposium, directed by Hafid Gafaiti, Paul Allen Miller, and Sharon Diane Nell, welcomes papers representing the full range of positions. Abstracts of 20-minute papers should be sent to Professor Nell (Department of Classical and Modern Languages, Texas Tech University, Box 2071, Lubbock, TX 79409;n7sdn@ttacs.ttu.edu; Phone: (806) 742-3237; Fax: (806) 742-3306 by September 30, 1996.

Lubbock, TX; January 30-February 1, 1997

HARLEM RENAISSANCE

An interdisciplinary conference sponsored by the English Department at the University of Tennessee, Knoxville, and Soundings: An Interdisciplinary Journal. We invite all papers on all aspects of the Harlem Renaissance. Possible panel topics include the connections between the Harlem Renaissance and the following: racial theory, cultural theory, pan-Africanism, American cultural nationalism, feminism, the legacy of the left, queer theory, pragmatism, post-structuralism, and music, film, and the visual arts. Conference papers will be considered for inclusion in a special issue of Soundings. Send inquiries, abstracts, and panel proposals by December 1, 1996, to Dr. Allen Dunn, Dept. of English, University of Tennessee, Knoxville, TN 37996-0430; (423) 974-5401; fax (423) 974-6926.

Knoxville, TN; March 6-8, 1997

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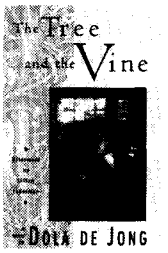

THE FEMINIST PRESS AT CUNY

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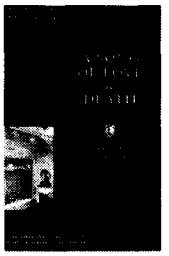

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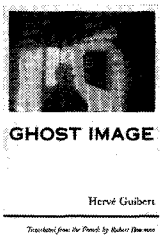

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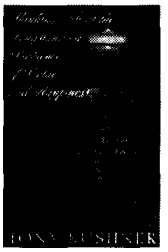

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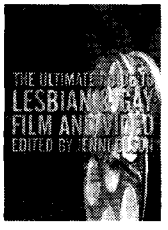

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masters colleges & universities

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Auburn, Mntgmr	Director, Cntr for Arts & Humanities	Cronenberg, Allen
Austin Peay S	Administrator, Grad & Prof Progs - Interim	Holt, Camille
Bradley U	Assoc Dean, College of Communications & Fine Arts	Huberman, Jeffrey
Cal S, Fullerton	Dean, School Human Development & Community Serv	Coley, Soraya M.
Cal S, Fullerton	Dean of Communications	Pullen, Rick D.
Cal S, LngBch	Dean of College of Natural Science & Math	Nagel, Glenn M.
Cal S, LosAngls	Dean of Arts & Letters	Selkin, Carl M.
Cal S, LosAngls	Dean of Natural & Social Sciences	Soltz, David L.
Cal S, Scrmnto	Dean of Natural Sci & Mathematics	O'Leary, Marion
Cal S, Scrmnto	Dean Social Sciences & Interdisc Stud	Sheley, Joseph F.
Canisius C	Dean, School of Ed& Human Services - Interim	McDonnell, James
Clarion U of PA	Dean of Graduate Studies	DeDe, Brenda
Cntrl Washngtn	Dean of College of Arts & Humanities	Babener, Llahna
Colorado, ClSpr	Dean of Letters, Arts & Sciences	Grobsmith, Elizabeth S.
E Texas, Texrkn	Head, Arts & Sciences, & Teaching Profs - Interim	Mazer, Charles
E Washington U	Dean, College of Letters, Arts & Social Sci - Interim	Yarwoo, Edmund J.
Elon C	Asst Dean of Acad Affairs	Fromson, Paul
Elon C	Dean of Fine Arts & Humanities - Interim	Gill, Russell
Elon C	Dean of Social Sciences	Henricks, Thomas
Elon C	Dean of Science & Mathematics	Reichard, Rosalind
Elon C	Dean of Int'l & Special Programs	Rich, William
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Gannon U	Dean of Humanities, Business & Education	Reinhard, Gregor
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Hardin-Simmons	Dean of School of Music - Interim	Hawthorne, Loyd F.
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Indiana, Kokm	Chair, Division of Humanities	Strikwerda, Robert
Jacksonville (FL)	Dean of Fine Arts	Wright, Jesse G.
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Lamar U	Dean of Arts & Sciences	Shillingburg, Miriam
Lincoln Memorl	Dean of the Graduate School	Bedelle, Fred
Lindenwood C	Division Dean of Sciences	Evans, James
Lindenwood C	Dean of Acad Services	Murabito, Jeanne
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Lynchburg C	Dean of School of Education/Human Development	Wolfe, Delores
Mary Washngtn C	Dean of Acad Services - Interim	May, Adrienne
Maryville (MO)	Dean of Arts & Sciences - Interim	Bratkowski, Tom
Mass, Dartmouth	Dean of College of Arts & Sciences	Schaaf, Judy
Montclair S C	Dean of Graduate Studies	Narrett, Carla
Moorhead S U	Dean of Graduate Studies	Reed, Lawrence
Mt St Mary (MD)	Dean of Undergraduate Studies - Interim	Craft, WIlliam J.
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N Carolina Cntrl	Dean of Graduate School	Jackson, Rudolph
N Carolina, Wlm	Dean of College of Arts & Sciences - Interim	Seiple, Jo Ann
N Central C	Director of Graduate Programs - Acting	Renk, Stephen C.
N Michigan U	Dean of Technology & Applied Science	Slimmer, Virginia
Nebraska, Oma	Dean, College of Arts & Sciences	Flocken, John
New Haven, Uof	Dean of Arts & Sciences	Carriuolo, Nancy
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PacificLutheran	Dean of Social Sciences - Interim	Kelleher, Ann
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San Jose S U	Dean of Continuing Education - Interim	Novak, Mark
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SUNY, NewPltz	Dean of Liberal Arts & Sciences - Interim	Benjamin, Gerald
SUNY, NewPltz	Dean of Fine & Performing Arts - Interim	Phillips, Patricia
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SW Missouri S	Dean of College of Arts & Letters	Belcher, David
Texas A&M Int'l	Dean of College of Arts & Humanities - Interim	Thompson, Jerry
Texas, Brownsville	Dean, College of Science, Math & Technology	Martin, José G.
Towson S U	Dean of College of Liberal Arts - Interim	Jones, Dan
Valdosta S C	Dean of Arts & Sciences - Interim	Dasher, Thomas
Valparaiso U	Dean of College of Arts & Sciences - Interim	Trost, Albert
W Chester U	Dean of Grad Studies & Sponsored Research - Interim	Knock, Gary
W Washington	Dean College Fine & Perform Arts	van Boer, Bertil
Washburn U	Dean, College of Arts & Sciences - Interim	Ray, Karen
Washington U	Dean of University College	Wittenberg, Robert
Webster U	Dean, College of Arts and Sciences - Acting	Eidson, William
Winona S U	Dean of Liberal Arts - Interim	Henderson, Peter
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Wisconsn, Platv	Dean of the Sch of Graduate Studies - Interim	Shumacher, Richard
Wisconsn, Platv	Dean of Liberal Arts & Education - Interim	Stokes, Charlotte
Wisconsn, RiverF	Dean of Graduate School	Norwood, Tom

baccalaureate (liberal arts) colleges I

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Holy Cross, C of	Dean of College	Ainlay, Stephen C.
Lewis & Clark C	Dean of Graduate School of Professional Studies	Casbon, Jay
Muhlenberg C	Dean of College for Faculty	Dretsch, Curtis G.
Muhlenberg C	Dirctor, Inst Jewish-Christian Understanding	Everett, Robert A.
Muhlenberg C	Dean of College for Acad Life	Wilson, Carol Shiner
Siena Heights C	Dean of the College	Weber, Sharon
St John's (MN)	Acad Dean of College - Acting	Knox, Cheryl
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Wesleyan C	Dean of the College	Danheiser, Priscilla Ruth
Williams C	Dean of Faculty	Smith, David L.

baccalaureate colleges II

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Cazenovia C	Dean of the College	Fishbein, Michael
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Mesa S C	Dean of School of Humanities & Social Sciences - Interim	Rider, Janine
Messiah C	Acad Dean - Interim	Gish, Dorothy
Millikin U	Dean of Fine Arts - Acting	Steinke, Greg
North Adams S	Dean of Acad Affairs - Acting	Collins, Elaine
Ramapo C	Assoc Dean, School of Social Science & Human Service	Becklen, Robert
Ramapo C	Assoc Dean Sch Theoretical/Applied Science	Winshell, Elaine
Rust C	Chair of Division of Humanities - Interim	Wells, Ila
Seton Hill C	Assoc Dean for Adult Undergrad Prog	Dauwer, Ellen
Seton Hill C	Assoc Dean for Grad Degree Prog	Hager, Mary Hastings
St Joseph's C, Suffolk	Dean of the College	McGrann, Loretta
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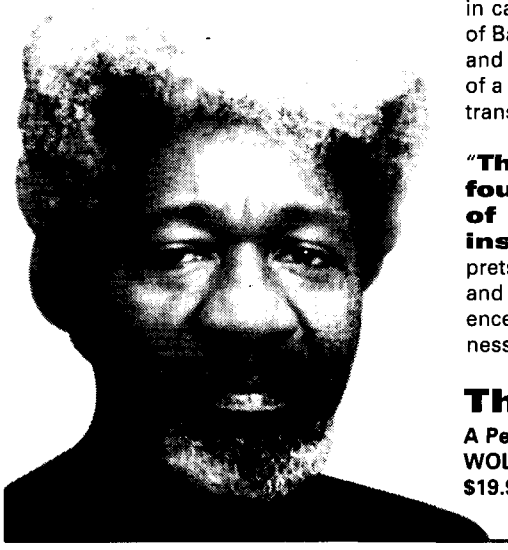

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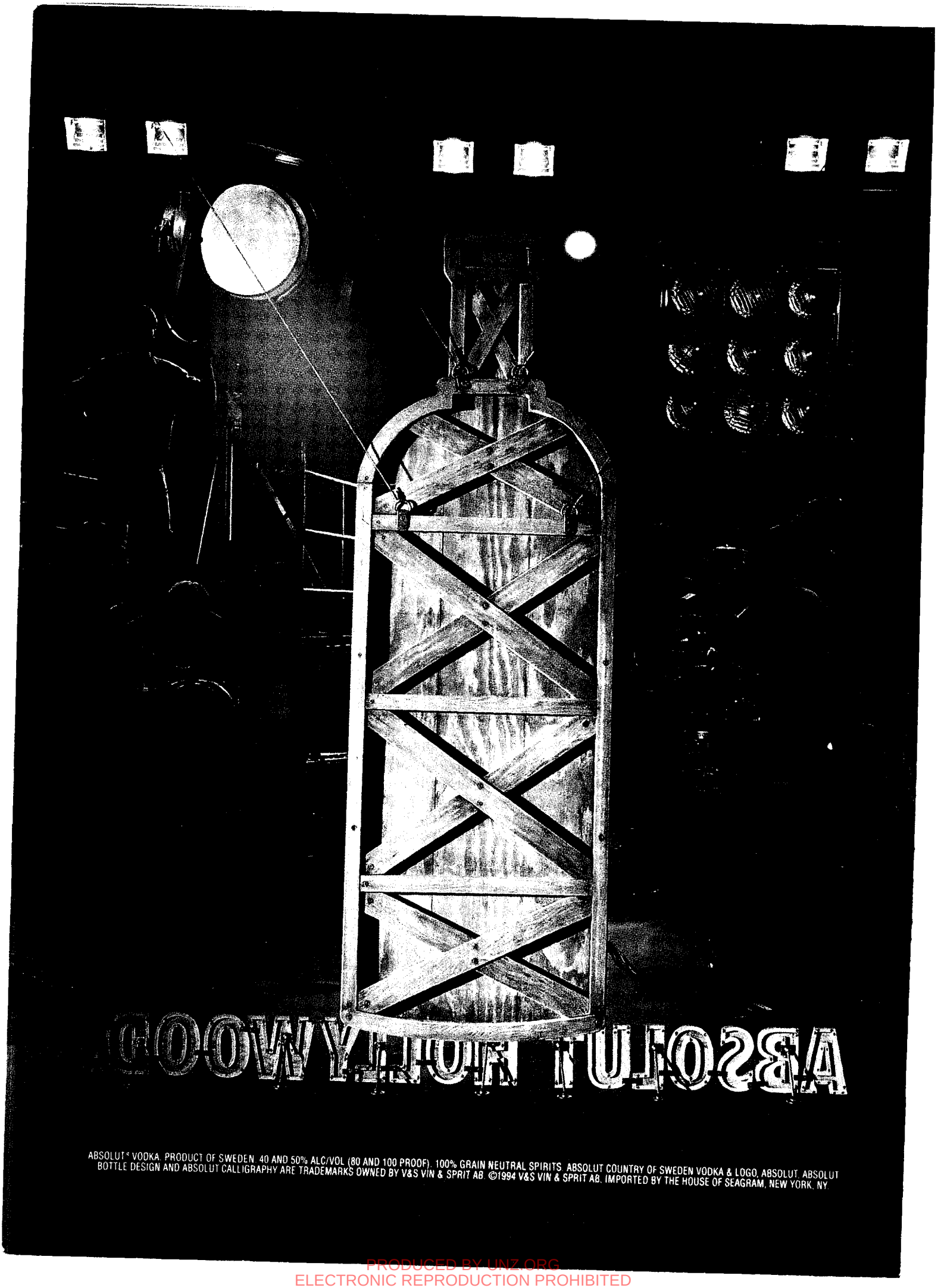

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